

Feb. 14
1914

61st Anniversary Number

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The NEW YORK **CLIPPER**



Act II, Scene II. The Merchant of Venice.

Oldest Theatrical Journal in America
Founded in 1853 by Frank Queen

GATCHER & MANNING, PHILA.

Will Rossiter's "GOOD-LUCK" SONGS are 'way in the lead for 1914—"Life-Savers"

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THE FIRST BIG "HIT"
for 1914
by W.R. WILLIAMS
bigger than "CIRCUS DAY"

Everybody that's ANY BODY IS SINGING THIS SONG! GET IN ON IT—WHILE IT'S RED HOT

"BRING ME BACK MY LOVING HONEY BOY." Biggest Coon Song Hit of the Season!

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NEWTON
ALEXANDER'S
NOVELTY
SONG "HIT"

I'M SAVIN' ALL MY LOVIN' for YOU

The Greatest NOVELTY SONG IN THE BUSINESS—A KNOCK-OUT FOR "TEAM-WORK"

VAN and SCHENCK'S NEW "HITS"

"MY OLD LOG CABIN HOME." "YOU'RE SOME GIRL"

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MAUD LAMBERT'S
\$10,000⁰⁰ Waltz Song
by W.R. WILLIAMS
WRITER OF
"I'd Love to Live in Loveland etc"

BIGGEST "HIT" ever Sung by MAUD LAMBERT, NONETTE, THE DOLCE SISTERS—VERA BERLINER

"The biggest stage hit I've ever had."--SOPHIE TUCKER

"I WONDER WHERE MY EASY RIDER'S GONE" Also Sung by
FRED WATSON
EMMA O'NEIL

ORANGE BLOSSOM TIME is JUNE

Almost a Classic!
truly a beautiful Song
by W.R. Williams
and Geo. Spink

When you hear this song you'll say "It's a classic"—it's a beauty—the kind that live

2 "Sure-fire" STAGE Ballads "YOU WERE ALL I HAD"
"THE COLLEEN THAT I LEFT IN DEAR OLD IRELAND"

Originally
Introduced by
Franklyn Batie

JUST for TO-NIGHT

Words and Music by
GEO. L. COBB
Better than
"Some of these Days"

A "Rag" that never fails--Vocal or Inst. "THE DOWN HOME RAG"
"YOU GOT TO BE KIND TO ME" [SHELTON BOOK'S VERY
LATEST "COON" SONGS]

In the HAPPY DAYS
Words
and Music by
W.R. WILLIAMS

WHEN WE were RUNNING WILD

Am Willing to Bet a Thousand dollars cash—this Song will be as Big as "Put on Your Old Gray Bonnet"

PROF. COPIES FREE on request and Recent Program
Send All Mail to the Nearest Address

WILL ROSSITER, "The Chicago Publisher,"
136 W. Lake St., Chicago
or our EASTERN SELLING AGENTS
SAM and LEW BERK, 145 WEST 45th STREET,
NEW YORK

Latest Band and Orch. "Hits" 15 cts. each. NOTHING FREE!

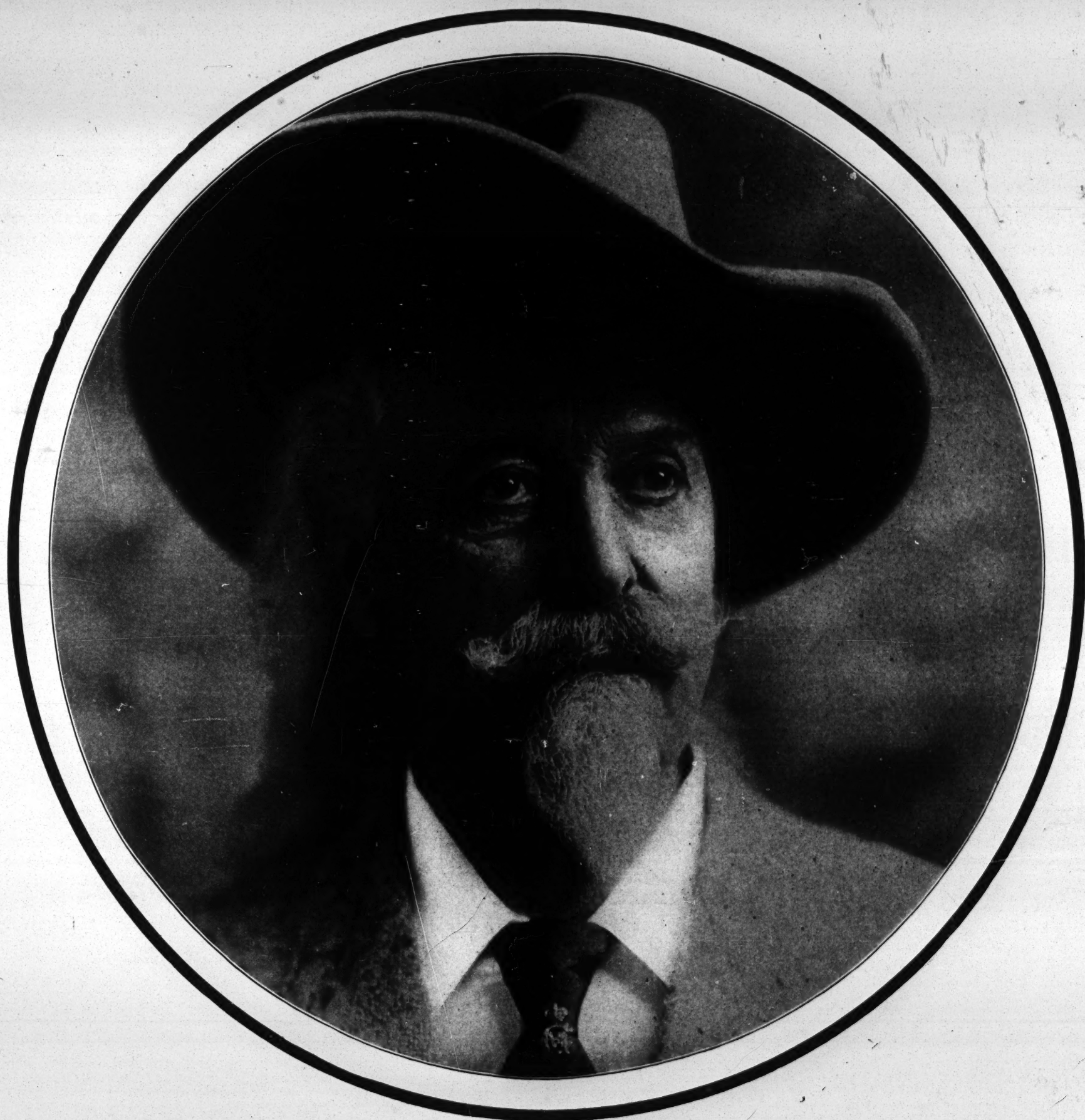
"ROUND the HALL" successor to "Too Much Mustard" by Biese and Klickmann

"THE SQUIRREL RAG" a Great Rag by Biese and Klickmann

"THE MAURICE WALK" latest "Tango" hit by Biese and Klickmann

"THE VAMPIRE (Hesitation) WALTZ" "THE GHOST DANCE"

WELL KNOWN THROUGHOUT THE WORLD
AS
SCOUT, PERFORMER AND SHOWMAN



COL. WM F. CODY (BUFFALO BILL)

SIXTY-FIRST ANNIVERSARY NUMBER

NEW YORK CLIPPER

FEBRUARY 1914

ESTABLISHED 1853

MEMORIES OF THE ONCE POPULAR THEATRE COMIQUE, PROVIDENCE.

BY A. W. DAVIS.

The theatre was located in a two-story frame structure, the ground floor being occupied by stores. The second floor was considered the headquarters for sports, and was well known among the fraternity throughout New England. Here pools for horse racing were sold long after they were prohibited in Massachusetts. The place was known as the Lafayette Billiard Hall, and Charles Anderson was the proprietor.

In rooms immediately out of this hall, full sets of gambling paraphernalia were in constant use. Finally it was decided to transform this into a theatre, and in 1874 the doors were opened into as cozy a little playhouse as you could imagine. Anderson still holding the proprietorship, with Archie Stalker as manager. The intention was to have it of such a character that ladies could attend, and the shows were high class, being semi-affiliated with John Stetson's Howard Athenaeum, of Boston, and Tony Pastor's, New York.

money, and as it was possible to obtain the old minstrel men, they were put into a stock company that became very popular here. Such men as Kell Burgess, Charles Yale, Frank Harrison, Billy Chace, Dan Mason, John D. Griffin, Barney McNulty, J. W. McAndrews and the best sketch artists in burnt cork were included. The team of Harris and Carroll and their act of "The Slave's Return," will never be forgotten by those now living who were patrons of the house. Billy Carroll also entertained as a solo artist and as a first class comedian, while William Harris acted as stage manager, and it was here that the now well known manager first had the opportunity to manage a theatre.

At the close of each entertainment under Hopkins' management the entire stock company appeared in a burlesque. It was in 1876 that John D. Griffin appeared here for the first time. (The theatre opened in '74 and was destroyed by fire in '88.) Dan Mason did the German to Griffin's Irish in sketches, of which, it may be said, that both men were the authors. Whenever a new success appeared, be it play or opera, Mason would sit up all night to burlesque it and produce it for the Comique.

Friday night amateur contests were first introduced here, and this proved one of the best theatrical schools. Many, long since forgotten, appeared here before an audience

No one who ever had the pleasure of visiting the old Comique in its bloom will ever tire of talking or reading about it. Thomas J. Ryan and his old running mate, John T. Kelly, used to amuse the patrons of the old playhouse. Perhaps many will recall two hood carriers as Kelly and Ryan, "the bards of Tara." There were many others doing the same line of business.

Ferguson and Mack, who used to beat each other over the head most unmercifully. Scanlon and Cronin were in the same line. "Life in a Tenement House" was their specialty. One as the husband, the other as the wife. Wm. J. Scanlon afterwards was known as "the Irish Minstrel," having a clear tenor voice like Tony Hart and J. K. Emmet.

Barry and Fay, "Smith Hill" boys, who learned to act at Carroll's Hall. They will be better remembered in "Fun in a Boarding House," "Muldoon's Picnic" and "McKenna's Filtration."

The ladies in the profession appeared here. Leonora Bradley, a well known actress, was known on the vaudeville circuit as "the man with the green gloves."

Pat Kelly, who later became well known with his own burlesque shows. He was a good singer, dancer and cartoonist, with a make-up of an Irishman with green whiskers. His rival was Pat Rooney. They were frequent visitors at this house. So were Chas. and Carrie Austin, in their bayonet drill exercise.

Mark Sullivan, Irish comedian. Annie and Andy Hughes, in "St. Patrick's Day Parade." The Irish Sisters, May and Pina. Wm. Harris' wife, known as Helen Bevee, a dancer. An English serio-comic singer, known as "the Vital Spark," used to please the gallery bunch by singing "Be Kind to Your Mother, Tom."

The Williams and Sully, with their song, "The Lackawanna Spooner." John and Harry Kernell, "Watermelon." J. W. McAndrews, and Walter Bray, a minstrel, who used to sing "Sweet Magnolia."

It was too early for the four Cohans, but the seniors appeared in Irish songs and dances. Frank Bush, Geo. S. Knight, a capital Dutch comedian, singer and dancer. His "Baron Rudolph" and "Over the Garden Wall" came later. Lew and Lena Cole, Press Eldridge and his mate, Lon Sandford; Ben Gilfoil and Blanche Selwyn, a male impersonator, whose hit was "Strutting on the Sands." Matt Morgan's Living Pictures were a creation of female beauty, rich, rare and racy. After two attempts at the Parisian Can-Can, it was forcibly withdrawn.

Female serio-comic singers were very plentiful. Scores of them, including such women as Flora Moore, Lizzie Engel, Alice Gleson, Lizzie Serious, Virginia Slickney, Bartlett Sisters, Vale Sisters, Ross Sisters, "Mary Ann Kehoe," Maggie Cline, Marie Whittingham and husband, with Master Newman, a wonderful boy tenor; the Peasleys, Yale and Decker, in pantomime; Harry and Lizzie Brahman, musical artists and dancers; Crossley and Elder, Caledonian Athletes, Musical Baby Bindley, Frank Girard, actor, banjoist and vocalist; Lester, Allen, Smith and Waldron, known as the Big Four; Lurline, the water queen, and Watson, the man fish, appearing in a tank of water; Geo. H. Adams, a clown on stilts; Mme. Zoe and Jenny Morgan, soprano singers.

Such plays as "The Two Orphans," and the opera, "Pinafore," were burlesqued at this theatre. John D. Griffin was an Irish head eye, and a heavyweight Dutch comedian. Fred Warren was funny as Little Buttercup. It was advertised that a ballet troupe of Southern belles had been engaged at great expense and would positively appear and would dance the fiery ballet as seen in "The Black Crook." Crowds assembled to witness a beautiful and bewitching dance by young and pretty colored maidens, but to their surprise it turned out to be a burlesque dance by the male members of the stock company, who appeared in tight and short dresses. The shouts of glee proved that those present were satisfied. Others who appeared here were the McAvoy and Western Sisters, banjoists; French Twin Sisters, Denman Thompson, with the support of petite Julia Wilson, in a two act comedy, called "Josh Whitcomb;" Sid France, in "Marked for Life;" John Thompson, in his great sensation, "On the Beach," impersonating eighteen characters; Delahanty and Hendrix, in their beautiful rendition, "Love Among the Roses;" McKee and Rogers, clog dancers; Manchester and Jennings, old time song and dance men, of which there were many; also the great and only Federal Hill Boys, Sheridan and Mack. "Oney and Priny" and W. W. were best known as clog dancers. Dick Sands and a local boy, Billy Scheroff, were styled champion of the world clog dancers. Ashcroft for years maintained a variety hall in Belfast, Ire.

There also appeared at this house with famous vaudeville stars for many days, Bobby Newcomb, graceful dancer and singer; Frank McNish, famous in his act, "Silence and Fun;" James D. Roome and Sam Devere, banjoists of the old comic type; Louis De Mar, McIntyre and Heath, Ella Wesner, a male impersonator, who used to advertise the new brands of cigarettes and throw them to the audience; Miss St. George Hussey, Marlowe and Plunkett, banjoists; Ward and Curran, the Clipper Quartette, singers.

Fatty Stewart appeared at the opening in "Baked Alive," Barney McNulty in "Slippery Day," and Murphy and Mack. Men who helped to make the first part healthy were: Billy Chace, Frank Harrison, Wally Gibbs and Charles Bassett. Many "fours" appeared here, such as the Big Four, the Four Diamonds, the Four-in-Hand, the Comely Four, composed partly of Billy Lester, Paul Allen, Jim Cronin, Murphy and Shannon, Murphy and Mack, Four Star Grosques, of which Eddy and Girard and Joseph J. Sullivan were members, and the American Four, composed of Pettigill, Co'e, Peter F. Dailly and Jim Hoey, brother of "Old Boss" Hoey.

Of the many skipping rope dancers, Lottie Elliott was the best known. Musical teams were popular: Keating and Sands, Sanford and Wilson, Fields and Hanson, Bryant and Seville, Wood, Beasley and Weston Brothers, and Weston and Ellis, all these appeared at the Comique.

Fox and Ward, dancers, as well as the Russell Brothers, "The Irish Servant Girls;" Johnson and Bruno, Charles Banks, as "The Poor Old Maid;" Richmond, a monologist; Paddy Murphy, Alex. Duncan and Harry Kennedy, ventriloquists, the latter being a composer of songs, his masterpiece being "A Flower from My Angel Mother's Grave."

Sparring and wrestling exhibitions were a feature here. Such men appearing as Hugh Cramer, Bonnie Greene, Denny Costigan, Patsey Sheppard, Duncan Rose, Bill Tapley, George Lewis, Jack Conboy, Clay and Kelly Kent, Jack Hogan, Lanny Brown, Jack Ashton and Frank Rosworth, mostly local favorites.

Take it all in all, the old Comique was some theatre after all.

ACKNOWLEDGEMENT.

The illustration on the front cover of this issue represents the scene between Old Gobbo and Lancelotti, Act II, Scene II, of "The Merchant of Venice." It is from the edition of Shakespeare edited by William Cullen Bryant, and published by J. B. Lippincott Company, Philadelphia, Pa., through whose courtesy we are permitted to use the picture.—ED.

AN OLD PROGRAMME.

"AN ELKS' BENEFIT."

Copy of a Program for the Performance, Staged by Harry Montague for the San Francisco Lodge of Elks.

CALIFORNIA THEATRE.

Eush Street, between Kearny and Dupont. SAN FRANCISCO. Proprietor Mr. J. H. Haverly. Manager Mr. W. A. McConnell. Musical Director Mr. Louis Homeler.

FIFTH ANNUAL BENEFIT

OF SAN FRANCISCO LODGE NO. 3, B. P. O. ELKS. FRIDAY AFTERNOON, JUNE 16TH, 1882.

PROGRAMME.

The entertainment will begin with Bro. HARRY MONTAGUE'S original humorous sketch, an every day trifle, in one act and one scene, entitled

FASCINATION.

Arabella Summers, Actress, Miss Caroline Duncan Sinclair Pritchard, Editor, Bro. Larry Pritchard, his Son, Harry Montague Our Jim, Editor's Office Boy, Bro. Wm. White

GRAND OLIO.

1—Ero. J. Saviniers, Celebrated Solo Cornetist
2—Master John Torrence will recite "The Newsboy"

3—Miss Sophie Duncan, Master Sam Marion, Charming Song and Dance, "Handsome Rosie."

4—Bro. H. L. Finningner, The Rising Young Baritone
5—Ero. J. M. Ward, Selected Recitation
6—Miss Rose Julian, Unrivalled Acrobatic Exercises

7—Bro. Wm. Akerman, Ethiopian Specialties
8—Bros. Welch and Hughes, Irish Songs and Dances
9—MRS. JUDAH, THE EMINENT ACTRESS, Will give Selected Readings.

10—Ero. Will H. Bray, Artistic Dutch Eccentricities
11—Mr. Hayden Tilla, The Great Tenor
12—Bros. Sheridan and Kelly, Irish Impersonations

13—MR. C. W. COULDOCK, THE EMINENT ACTOR, Will recite "Little Jim."

Kind permission Mr. Gustave Frohman, FOUR SPECIALTY ACTS, Introduced on the Stage

Simultaneously, Miss Ida Simmons, Skipping Rope Dance
14—Prof. Tam, Feats of Jugglery
Mr. Wm. Arnold, Triple
Mr. Amos Arnold, Champion
Mr. Frank Arnold, Clog Dance
Mons. Rinaldo, Contortionist

Overture.... Direction of Mr. Louis Homeler

To conclude with the first act of AUDRAN'S Celebrated Comic Opera LA MASCOTTE.

Pippo, a Shepherd, Mr. Harry Gates Lorenzo XVII, Prince of Prombo, Bro. Harry Rattenberry

Rocco, a Farmer, Bro. Edward Barrett Frederick, Prince of Pisa, Mr. Frank Roraback

A Peasant, Mr. R. Boigrave Bettina, The Mascotte, Miss Fannie Marston Flanetta, Lorenzo's Daughter

Antonia, Miss Ella Le Fevre Paola, Miss Leah Hirschberg Francisca, Miss Lottie Seldon

Lords, Ladies, Peasants, Retainers Soldiers, etc.

AULD LANG SYNE.

The Committee beg to tender their sincere thanks to the ladies and gentlemen who have kindly assisted the San Francisco Lodge B. P. O. Elks, No. 3, on this occasion.

"A NATIONAL PAEAN."

BY WALTER ALLEN RICE.

The public school children of Saratoga Springs, N. Y., rendered the patriotic anthem, "A National Paean," under the direction of Supervisor of Music Miss Bonney, at Thanksgiving exercises, with accompaniment by the school orchestra.

Alfred Hallam, director of the Conservatory of Music, Skidmore School of Arts, and also director of music of Chautauque Assembly, placed "A National Paean" upon his program on two occasions during the Chautauque season of 1913. The rendition of this song by the great choir and great orchestra, led by Mr. Hallam, aroused much enthusiasm.

The title, "A National Paean," means a song for the people of national triumphs, similar to "America" and "Star Spangled Banner," and was first rendered by Sousa's famous band at the Pan-American Exposition in 1901. In twelve years it has grown wonderfully in popularity as a national anthem.

Throughout our land of liberty To all men give their equal rights, Then everywhere Prosperity Will shed her warm refulgent lights. The laws of man and laws of God Alike should bless both rich and poor; Let Justice pierce her chastening rod By palace gate or cottage door.

Columbia, the people's land! The happy land our fathers found! Thy name adorned from strand to strand, Thy fame extends the earth around. A Freedom's call thy heroes lead, Where Asia's glories o'er her play, 'Neath Southern skies a black race freed, Crowned victors at Manila Bay.

Behold amid the wilderness An altar reared, a flag unfurled, A nation's birth, ordained to bless America, the new-found world! On shields of gold their names engrave, Their valiant deeds commemorate; Long live the flag our fathers gave! Beneath "Old Glory" celebrate.

Throughout our land of liberty To all men give their equal rights, Then everywhere Prosperity Will shed her warm refulgent lights. The laws of man and laws of God Alike should bless both rich and poor; Let Justice pierce her chastening rod By palace gate or cottage door.

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"A National Paean" was included in a collection of "Patriotic Songs," by W. A. Putt, then supervisor of music in the public schools of Cleveland, and published by the American Book Company for special use in the schools of the United States.

This song has grown constantly in popularity, dependent entirely upon its merits, and chiefly because of the special interest taken in it by directors of music of public schools throughout the country. None of the artificial propagation methods employed by music publishers to create so-called "hits" have been used with "A National Paean."

It has not been published for money making purposes, but solely for the purpose of adding one more anthem to the few national songs of the United States. In the past twelve years more than a million copies have been furnished without cost to directors of music and teachers in the public schools of all States.

The words of "A National Paean" are historical, beginning with the "Landing of the Pilgrims" and closing with Dewey's famous battle at Manila Bay.

John Philip Sousa has said: "The popularizing of a new national anthem must be done through the public school children." This is certainly proving true.

"He who makes the songs need not care who makes the laws of a nation."

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THE OLD THEATRE COMIQUE, PROVIDENCE, R. I.

But the expenses were too large, and the entertainment lacked the spice that a resort of that kind is supposed to provide, and it was a two years' struggle for the manager, until T. Charles Howard, of Boston, appeared with his "Black Crook." This crowded the theatre to its utmost capacity for two weeks, being combined with variety artists of note.

After this important event, John D. Hopkins came off the road and abandoned his troupe of Skoppe's Jubilee Singers and joined forces with Archie Stalker, his old partner, the two having previously formed a team of managers of the Washington Varieties. In a very short while Anderson and Stalker withdrew, Stalker opening in opposition a little variety hall, which was of short duration, and John D. Hopkins, with James Tinker as partner, took the management, and it then became a financial success.

Right here it might be well to mention that Hopkins left the Comique to manage a variety theatre in Chicago. His ability was soon recognized, and he was dubbed "Gov." Hopkins, and became director of the Western Vaudeville Circuit.

The man never lived that put together a more interesting old time variety show than Hopkins, whose policy was to place a high salaried headliner as the attraction for the show. If "Hop," as he was familiarly

TEN YEARS IN A PROFESSIONAL OFFICE.

BY HARRY L. NEWTON.

(Dean of Will Rossiter's Promoting Staff.)
When I was requested by the managing editor of THE OLD RELIABLE to provide an article for the Sixty-first Anniversary Number on the ethics of a professional office, with a sort of thesis on this subject, I acquiesced with a feeling of pride but not without trepidation.

While I felt honored by the request, I deliberated in complying with it. I foresaw that the task allotted me would prove no easy one, inasmuch as my friend, Gad, a few months ago, had in THE NEW YORK CLIPPER so ably taken up the professional copy evil, and that phase of the business would have been prolific writing for me, as I considered that I am familiar with its every angle.

Besides, when it is estimated that 400,000 readers will probably take a peep at this humble effort, it had a tendency to create a somewhat nervous feeling, for that is "some audience to play to."

Assuming that my apologies are duly accepted, I proceed.

"Ten Years in a Professional Office" may sound like a prison sentence. To some men, ten years in a prison might not be considered any more severe. But, fortunately, I am constituted along different lines. I am not of a nervous temperament, and therefore generally manage to maintain an equilibrium of "gray matter" under the most trying circumstances—two prerequisites absolutely necessary to attain success in this particular field.

Another reason why I have stood the grind so well, is the fact that I am associated with a man who is a keen judge of values when it comes to estimating personal service, and he has always given me *carte blanche* in my department.

To go back a few years:

WHY IS A PROFESSIONAL COPY?
The professional copy was invented 'way back in the dark ages of the music publishing business by an unknown genius, whose name no longer lives in the memory of our present day popularizers of music. Its purpose was for the convenience of the professional singer, it appeared to be a good idea. His vanity was touched by the fact that publishers were printing special copies of music for his exclusive use. He also found them more convenient to handle than any he had had before.

Likewise the publishers were quick to adopt this new idea, for it meant a saving to them of thousands of "regular" copies yearly, which they had been accustomed to distribute with a lavish hand. And thus they became a recognized and indispensable institution. Then:

THINGS BEGAN TO CHANGE.

For many years professional singers, professional copies and the publishers got along famously together. Then came the many changes in the theatrical field. Illustrated songs came into vogue; then the "movies" and the spotlight singers followed, not overlooking, by the way, "amateur nights."

The advent of these different features into the amusement world had an immediate effect on the music publisher. They started the so-called "professional copy evil," and a revolution of the entire business.

The publisher was called upon to enlarge his professional quarters and employ more number inadequate, under the new order of "made-in-a-night" actors.

Also he was forced to augment his yearly output of songs.

Where he had formerly published, possibly ten or twelve, he now found double that number inadequate under the new order of things.

The abuse of the professional copy first came about at this stage, for the reason that inexperienced people were placed in charge of offices, while even the seasoned attaches were many times at fault in attempting to judge between the visitors entitled to professional privileges and those who were not.

As one man put it: "They make 'em too fast for me to keep track of nowadays."

However, no great evil was felt at this particular time from the going astray of the professional copy. It was more in the nature of a slow poison, which, in after years was to bring its evil effects.

THE BOOM IS ON.

Now were the golden harvest days for the music publisher. Thanks to the musical comedy and vaudeville performers, the five and ten cent theatres and the cafes, his opportunities for the exploitation of a song were increased a thousand per cent, and many a hit was "manufactured" over night.

This optimistic condition prevailed for a few years (until the Summer of 1913), and then it slowly began to dawn upon the music publisher that it was becoming more and more difficult to "put over" a hit.

Possibly it was due to general trade conditions throughout the country. But my humble opinion is that the "tightening up" was due solely to the foisting on the public of too many songs lacking the qualities of merit, also a case, to borrow a race track expression, of "playing the same horse to win" too many times.

PROFESSIONAL OFFICE ETIQUETTE.

Taking this title for a heading, a large volume might be compiled, and then many things would be overlooked.

This goes both for the patron and the attaché. Both have a few things to learn regarding general deportment.

Years ago the average professional office was conducted in a rather haphazard, lackadaisical fashion. It was a general hang-out for loafers, and almost everything was transacted therein except the business of the firm.

But as the years passed a decided change for the better became steadily apparent, and to-day the professional department is conducted along more clean and business-like methods.

"Cut out the rough stuff" has been the mandate handed out by the man in authority in many offices, while even smoking is strictly tabooed in some.

It wasn't so very long ago that women were timid about entering a professional office.

Their ears were apt to be greeted with coarse and often-times profane language, and their nostrils assailed by clouds of tobacco smoke. But there has been radical improvement. Women are now treated as courteous by as they are in any high class store in the shopping district.

And although we are not as yet perfect in system and deportment, we have hopes.

One of the greatest annoyances we daily encounter is the manner in which seekers of copies approach an office attaché.

The majority of visitors take it for granted that they (the visitors) are known, whereas the chances are they are not.

They seem to forget that music offices have a large number of callers every day, and it is utterly impossible for the representatives to have a personal acquaintance with each individual visitor, especially when the transient class of people we do business with is considered.

Personally, I probably have as large an acquaintance, and can call by name as many professional folks as any man in my same position in this country, but still there are many, each day, whom I have never seen before, but who take it for granted that because they sang a song once some place in Kansas, I should recognize them at a glance.

Here's the point:

More than one half the complaints that reach the main office of discourteous treatment of callers at professional offices could be almost entirely eliminated if the stranger would simply introduce himself upon entering, and state whether he was a singer or pianist, and where he, at the present time, was "working."

Here's an illustration:
The door opens and a stranger enters.
"What you got?" he demands.
It is a fool question and I am inclined to tell him so, but, having my employer's interests at heart, I refrain from sarcasm.

I am inclined to the belief that he comes after music, but nothing in his speech or manner would indicate it. Neither am I certain that he may be entitled to professional privileges. So I am forced to give him the "third degree."

The "third degree" in our business is merely a few adroit questions, put simply to satisfy us that we are not being imposed upon.

Perhaps about the second question put to said stranger throws him into a peevish condition, and then I hasten to apologize for occupying space in the place where I draw salary.

By this time there are a dozen people waiting for service, and all are asking questions simultaneously.

Fine!
Each one expects immediate attention, and which they would have a far better chance to obtain if they were to exercise some little discretion upon entering.

SUPPOSE
We were to go into a bank, walk up to the paying teller, and exclaim, "Gimme ten dollars!"

What would be the teller's reply?
No answer is required here.
He would very likely tell us a thing or two in very vigorous language, one of which would be to present some sort of a credential.

The same applies to us.
All we ask from a stranger is credentials. That is what we are there for, to guard against imposition.

It is a very simple thing to do.
Merely walk into an office and say "Good morning. My name is So and So, of the team of So and So. We are at the Such and Such Theatre this week. I'd like to look at some of your new numbers."

Does this man get service?
He sure does.

Also, I venture to say, that when he again enters our office he is cordially received. It might have been a long time since he has been a caller, but I will remember him and call him by name.

And then I am rewarded for the tax my memory has been put to when I see the pleased expression on his face. You will probably know the feeling that comes to you when a hotel clerk shakes your hand and calls you by name after a stage of hardships on the road. It is a glad thrill, isn't it?

But do you think the hotel clerk would remember you if there hadn't been some pleasant incident during your last visit which stamped your identity in his memory?

Every professional staff has many problems to solve, but I am optimistic enough to believe they will eventually be worked out.

The amateur problem is just now a knotty one to unravel.

How to deal with this class is a tough proposition.
The amateur to-day may be a headliner tomorrow, and if he is "turned down" to-day, he is sure to remember it to-morrow.

At the same time it is far from good policy to cater to this class.

The majority of them are a hopeless lot, and never in a thousand years will they be anything but amateurs. And it is a waste of valuable time to treat with them.

Of course, there are always exceptions. One out of a possible thousand may have the talent necessary to make him the headliner referred to but the other nine hundred and ninety-nine will cost too much time and money, and the one with talent must work out his own salvation. A combination of music publishers has been talked of for some time past, and to my mind it is the one thing possible to place the business on a sound and practical basis. Here's to it!

It will do away with many of the problems and evils in the business. I may never live to see it, but it will come. *It's got to!*

Just at present all I ask is that if you are a stranger to me and you have occasion to visit the Will Rossiter professional office, you will remember just one part of this article.

"MAGIC AS AN ART."

BY "LINDEN HEVERLY"
(The International Illusionist.)

Is magic an art? Yes! Then you will say, why, I can go to such and such a store and buy some certain tricks and go out and work them.

Yes, you can NOT! For sooner or later you will wake up to find out that the dealer that sold you the tricks and the tricks themselves were only working you.

Therefore, magic is an art.
How often have I and every professional magician of experience heard this remark: "It's quite wonderful, but I suppose it's awful simple when you know how."

Yes, awful simple—because people who make those remarks do not realize that it is not the trick, but the man behind it. That it has taken that man years and years of hard work and experience developing originality, personality and, above all, showmanship, to put the tricks over and make them an artistic success.

That is the art.
Understand me, please. I am speaking of real magicians. The woods are full of crude amateurs and so-called professionals. Howard Thurston estimates that there are at least twenty thousand of these would-be and imaginative-are in America alone, some whom occasionally get a few weeks in vaudeville (and usually queer) for the real artist that has to follow. And after a few weeks of success they wake up, finding their efforts no longer in demand. Then they go back to the ribbon counter and machine shops where they belong.

Out of the countless thousands there are only ten great (living) magicians to-day, only ten, and to show you how this class of men are imposed upon (the real masters) look at the history of Harry Houdini, the original fall breaker, a man whose past reads like a fairy tale; the only artist that has been held over from three to eight weeks at the leading variety theatres of the whole world, and packed them at grand opera prices. When Mr. Houdini was at the height of his popularity in America at least one thousand so-called hand-cuff kings and queens sprang into existence—all crude imitators.

Where are they to-day? Back to the shops and foundries where they belong, while the great Houdini is still packing the largest European halls to the doors nightly.

The trouble with this class of people is they don't know the subtle art of magic, and when they witness the performance of such artists as Keller, Thurston, David Devant, Houdini, Raymond, Pauline and other stars of mystery, they don't realize that they are paying to see the master—not the trick.

It is the art behind the trick. It is not what they do but the way they do it. Their art—the magic—is, and always will be, one of the greatest means of entertaining the theatre-going public. It has made its masters rich.

But true magic can not be taught, or acquired, for really great magicians, like great actors, are born—not made.



CECIL WOOD CLARENDON.

The well known soubrette, who will head her own company next season under the direction of the Fahl Bros. She is now playing the soubrette role with "Hans Hanson" Co. in the Middle West States.

THE YARN OF THE MANAGER BOLD.

BY LOUIS HARRISON.

'Twas near the town they call Detroit,
In the State of Michigan;
That I saw on the rocks, with a property box,
A gloomy theatrical man.

His dreadnought leel was quite worn off,
And weary and worn was he.
And this gloomy fella, gave himself a shake,
Then sobbed in a guttural key:

"O, I am a star, and a manager bold,
A heavy, and a juvenile man,
And a comedy pet, and a pert soubrette
And the boss of the box sheet plan."

He wiped his eyes on his King Lear beard,
That reached down to his knees.
And he cursed the fates and the open dates,
So I said: "Sir, if you please.

"O, it's little I know of mimic show,
So will you explain to me,
For I'll eat my vest if I can digest
How possibly you can be

"At once a star and a manager bold,
A heavy and a juvenile man,
A comedy pet, and a pert soubrette,
And the boss of the box-sheet plan"

He gave me an Alan Daleish glare,
And pulled down a brunette cuff,
Then on the rocks, by the property box,
He told this story tough:

"'Twas in the Autumn of Ninety-two,
That a party of five and me,
Took to the road, in a play that's know'd
As a musical comedie.

"I writ the play, it knocked 'em cold!
It made 'em shriek and roar!
'Till we struck a reef, and came to grief,
On the West of the Michigan shore

"Each night it snowed, or rained, or blowed,
And if the weather was clear,
They'd say: 'It's sad that the house is bad,
But wait 'till you come next year'

"Well, we struggled on from town to town,
A-trying to change our luck,
With nothing to taste but bill board paste
And a property canvas duck

"Till we struck the town of Kankakee,
All travel stained and sore;
Where our star got mad, and shook us bad,
For a job in a drygoods store.

"And then the leading heavy man
Informed me with a frown,
He was going away, the very next day,
With a circus then in town.

"And the juvenile man and the pert soubrette
Engaged as cook and waiter,
And are doing well in a small hotel,
Near the Kankakee Theatre.

"Then only the comic and me was left,
To leave he hadn't the heart.
Each laugh was a drop of blood to him,
And he loved that comedy part.

"We played that night to a real good house;
Eight dollars and a half.
When to my ill luck, in my part I stuck,
And I quivered the comedian's laugh.

"He fell down dead of a broken heart,
And the coroner, old and sage,
Said his brain had cracked with a bad attack
Of the centre of the stage.

"And I played that piece all by myself
For a week in Kankakee,
Then with that box, o'er rails and rocks,
I've traveled to where I be.

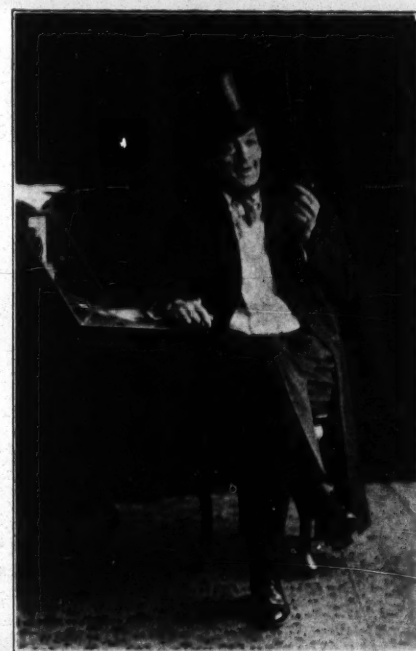
"And I never say an actor's good,
And I always damn a play;
And I sit and croak, and a single joke
I have, which is to say,

"O, I am a star, and a manager bold,
And a neavy and a juvenile man,
And a comedy pet and a pert soubrette,
And the boss of the box sheet plan."



ED. VINTON AND BUSTER.

The dog comedian and mimic, booked for an extensive tour of Europe for a nice big fat salary. Buster has been the talk of every city he has appeared in on the U. B. O. time, and working true under back stage noises.



MIKE J. KELLY.

Mike J. Kelly, the well known Irish comedian, has gained quite an enviable reputation in burlesque as a delineator of Irish comedy along entirely original lines. Mr. Kelly is also well known as a writer and producer of burlesque material, having written the book this season for the Rosey Posey Girls, with which he is appearing in the principal role.



DOROTHY JARDON, THE INTERNATIONAL ARTISTE.

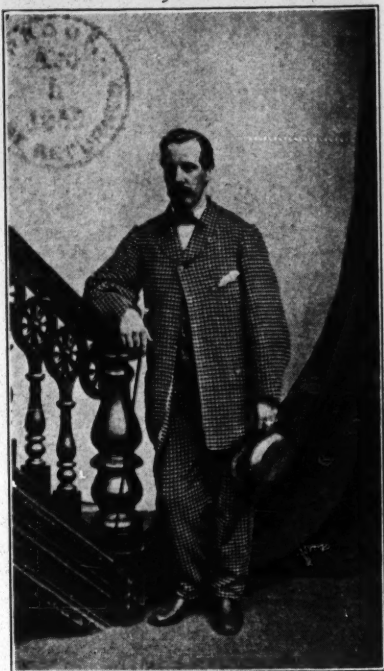
Whose singing and acting has been praised by the leading European and American critics.

RARE PHOTOGRAPHS OF THEATRICAL CELEBRITIES

(These Photographs made more than 35 years ago)



MARIE BONIFACE,
In Styles of the "Seventies."



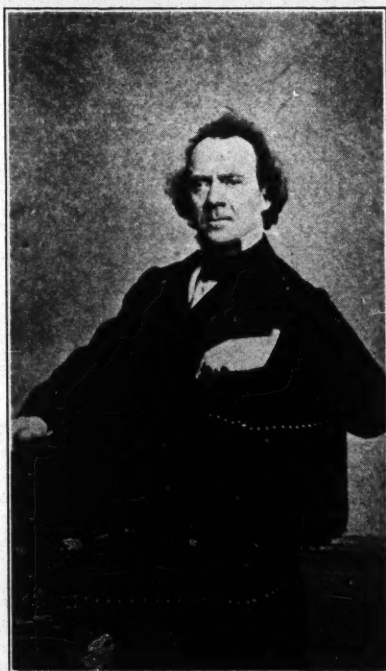
SAM HAGUE,
The Minstrel Manager.



MRS. JOHN RAYMOND.
(Miss M. E. Gordon).



COUNTESS HELENA MODJESKA,
Emotional Actress.



C. W. COULDOCK,
Of "Hazel Kirke" fame.



FERNANDO FLEURY,
Well known as an Impersonator.



AL. FOSTELL
At grave of Edwin Booth, his first wife, Mary Devlin Booth, and their son, Arthur Booth,
In Mt. Auburn Cemetery, Cambridge, Mass.
Photo June 22, 1913.



GRAVE OF
GEORGE FREDERICK COOKE,
In St. Paul's Cemetery, Broadway and Vesey
Street, New York.
Photographed by Al. Fostell May 28, 1913.

Inscription on the stone is
Erected to the Memory of
GEO. FRED'K COOKE
BY
EDMUND KEAN,
OF THE
Theatre Royal, Drury Lane,
1821.
Repaired by his Son,
CHARLES KEAN, 1845.
REPAIRED BY E. A. SOTHERN,
Theatre Royal, Haymarket,
1874.
Repaired again by
EDWIN BOOTH AND BY THE PLAYERS,



GRAVE OF EDWIN BOOTH,
In Mt. Auburn Cemetery, Cambridge, Mass.
Photo by Al. Fostell, June 22, 1913.

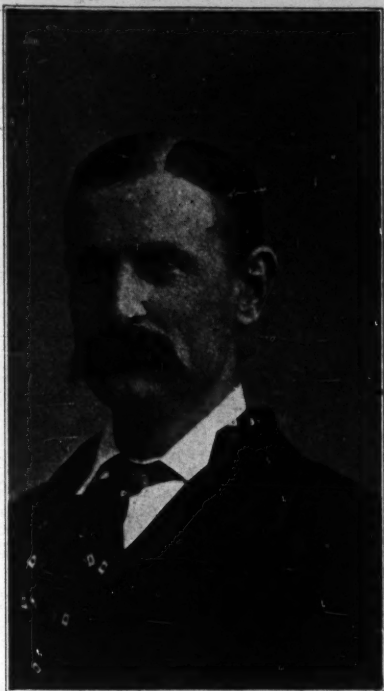
RARE PHOTOGRAPHS OF THEATRICAL CELEBRITIES

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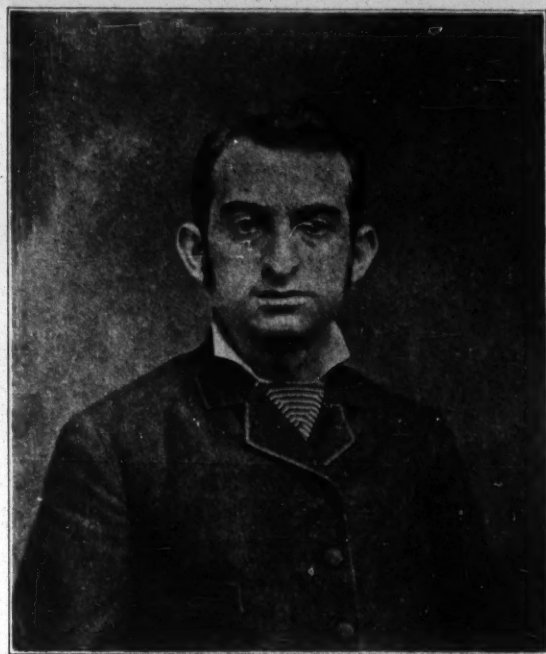
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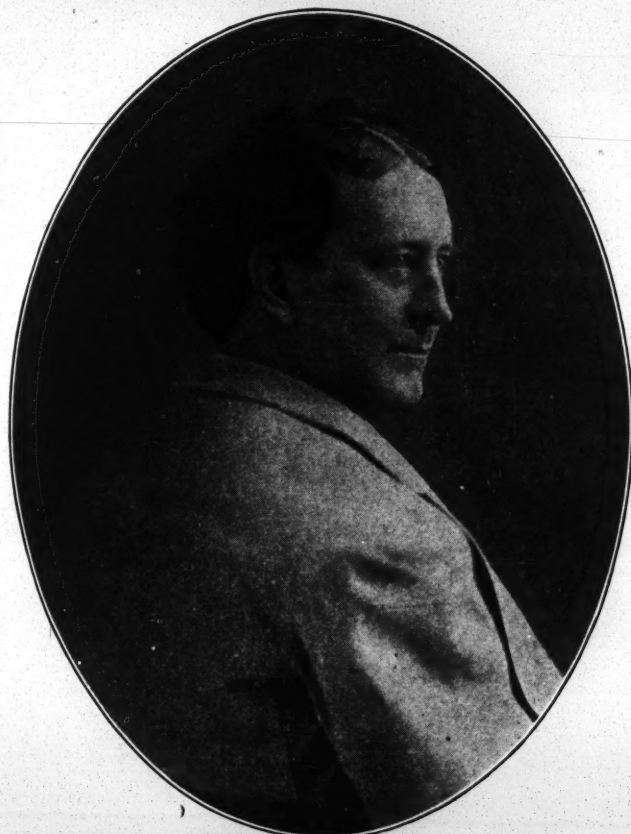
DAN FROHMAN
In 1879.
At the start of his career.



GUS PHILLIPS,
(Oofy-Gooft),
Comedian and Author.



GUSTAVE FROHMAN
In 1879. A Young Agent.



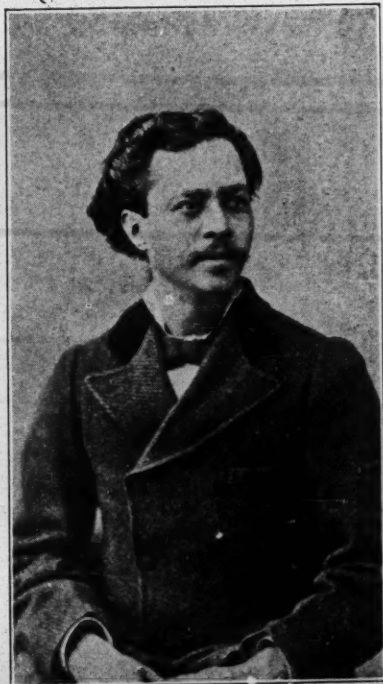
GEO. BONIFACE SR.,
The well known Leading Man.



SAM SHARPLEY,
Of the Sharpley Minstrels.



FANNIE HERRING,
At the height of her career.



FEODULO CEBALLOS,
Of the well known Mexican Troupe.



MRS. GEORGIE DEAN SPAULDING.
Harplst,
Of the well known Spaulding Bell Ringers.



LESTER WALLACK,
In "The Veteran."

STOCK AND REPERTORY PLAYERS AND MANAGERS



1—Nellie Sherman, Leading Lady Sherman-Smith Co.
 2—F. P. Hillman, Manager Hillman Stock Co.
 3—Mary Hall, Leads, Pitt Stock Co.
 4—Lucy M. Hayes, Proprietress Lucy Hayes Associate Players.
 5—Madge Kinsey, Leading Lady, Kinsey Comedy Co.
 6—Emma Bunting, Leading Lady.
 7—E. A. Schiller, Manager Emma Bunting Co.
 8—Emily Smiley, featured with Stanford Players at Hart's, Phila.
 9—J. D. Winninger, Owner and Manager Winninger Players.

10—Marie De Gafferelly, Leads, Williams Stock Co.
 11—H. Laroy, Owner Laroy Stock.
 12—Bessie Dainty, Leads, Himmelein Associate Players.
 13—Price and Butler.
 14—Ira E. Earle, Actor-Manager Himmelein Associate Players.
 15—Ruby Thorne, Leads, Alley's Associate Players.
 16—Billie Bryant, Bryant Stock Co.
 17—Ethel May Storey.
 18—J. P. Goring, Owner-Manager Goring's Players.
 19—May Bell Marks.

20—Howard L. Case, Manager Franklin Stock.
 21—Will S. Beecher, Manager Ferguson Players.
 22—Charles K. Champlin.
 23—Adra Ainsley, Leads, American Stock, Phila.
 24—Loie Francis, Leads, Coleman Stock Co.
 25—Ion Carroll, Empire Stock.
 26—Spedden and Paige.
 27—Mae Edwards, Leads, Sherman & Smith Co.
 28—Willis Pickert, Four Pickerts Stock.

STOCK AND REPERTORY PLAYERS AND MANAGERS



29—Violet Marsden, Leads, Walter Fane Co.
 30—Harry B. Sherman, Sherman-Smith Co.
 31—Nana Sullivan, Leads, Cummings Stock.
 32—Jos. D. Proudlove, Manager Jack Bessey Co.
 33—Lorena Tolson, Leads, Tolson Stock.
 34—Kenneth Bisbee, Owner Bisbee Stock.
 35—Grace Keiffer, Leads, Chauncey-Keiffer Stock.
 36—Ernest Eastman, Manager Laura Cleaver Players.

37—Frances McHenry, Auditorium Stock, Kansas City, Mo.
 38—Jack Bessey, Bessey Stock Co.
 39—Carl Brickert, Leads, Broadway Players.
 40—Elsie Edna, Leads, Phil Maher Stock.
 41—Joe Angell, Angell Stock Co.
 42—John Lorenz, Leads, American Stock, Phila.
 43—Jennie Tempest, Leads, Tempest Stock.
 44—Phil Maher, Maher Stock.

45—Dainty Gladys Montrose, Leads, Ingenue, Montrose Stock.
 46—Chas. T. Smith, Sherman-Smith Co.
 47—J. Doug. Morgan, Morgan Stock.
 48—V. C. Alley, Leads, Alley Associate Players.
 49—Fred Chauncey, Chauncey-Keiffer Co.
 50—Jas. Kyrle MacCurdy, Gotham Stock, Brooklyn.
 51—Drew A. Morton, Director American Stock, Phila.
 52—Chester A. Keyes, Manager Keyes Stock.

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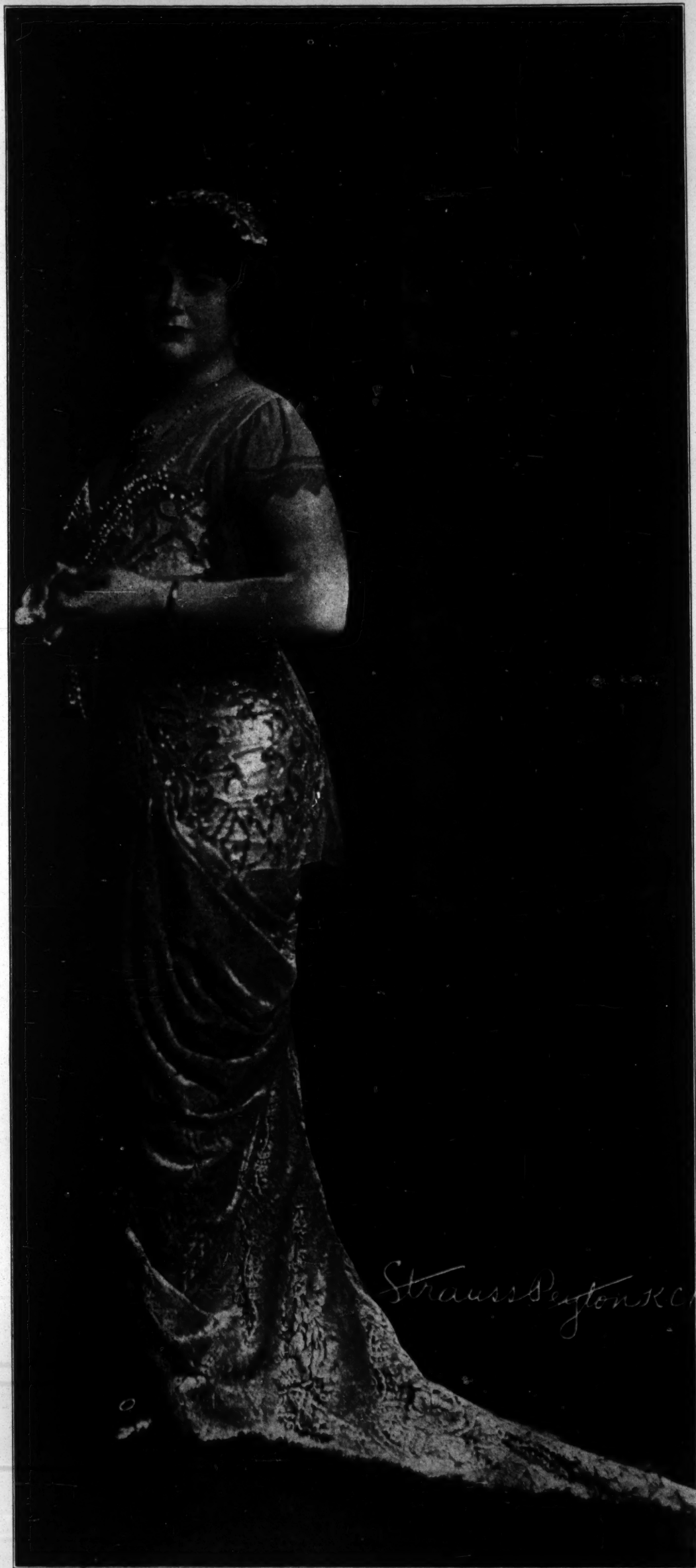


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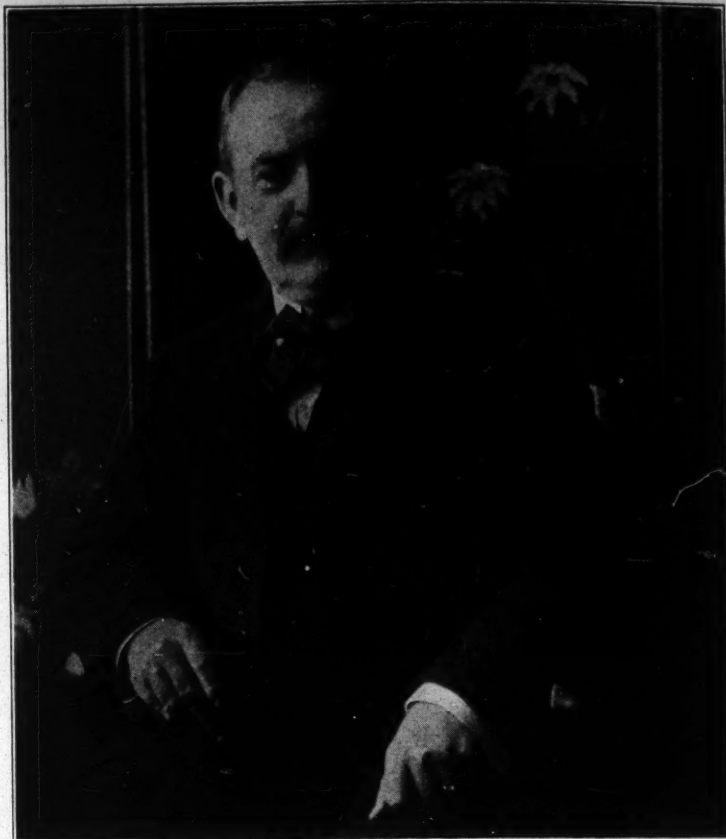
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 51—Drew A. Morton, Director American Stock, Phila.
 52—Chester A. Keyes, Manager Keyes Stock.

JULIAN ELTINGE



Who is to appear in a new play by
Otto Haurbach about February 15, 1914,
under the direction of A. H. Woods.

AMONG THE CIRCUS GRADUATES WHO ARE STILL ACTIVE, AND AT
PRESENT CONNECTED WITH THE BIG TIME VAUDEVILLE IN-
TERESTS, ARE DAN F. HENNESSY AND J. K. BURKE.

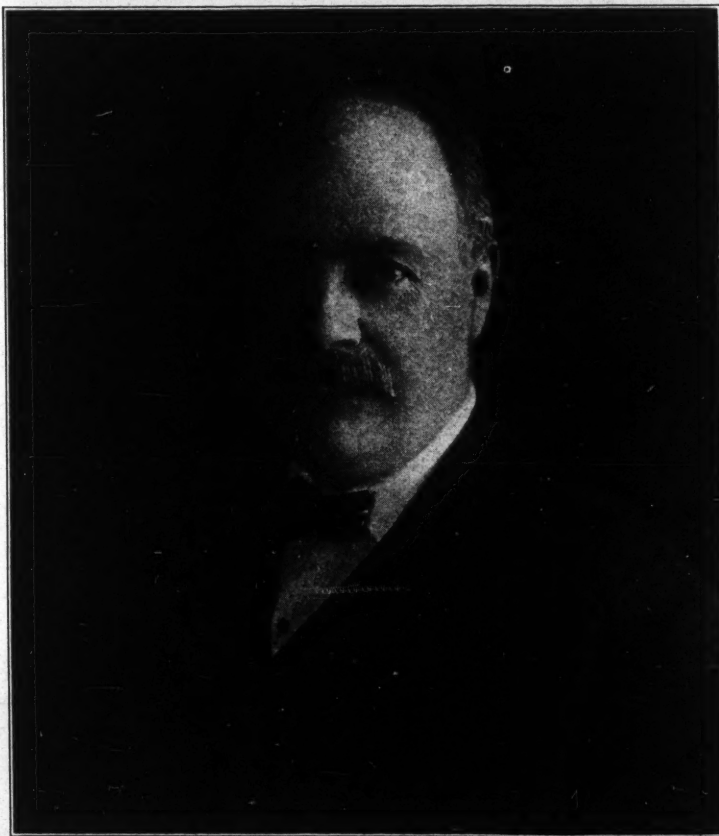


DAN F. HENNESSY,

Manager of the Family Department of the United Booking Offices of America, and the first manager of the Managers' Vaudeville Association of America, which was founded in 1901, and included in its membership all the leading vaudeville managers of America.

Was for many years connected as advance agent and manager with the leading stars and attractions from circus to opera, which included Thomas W. Keen, Conried Opera Company, Henry W. Savage, Jacob Litt and others; managed opera companies in Milwaukee, Cleveland, St. Louis and Washington during Summer seasons with very considerable success.

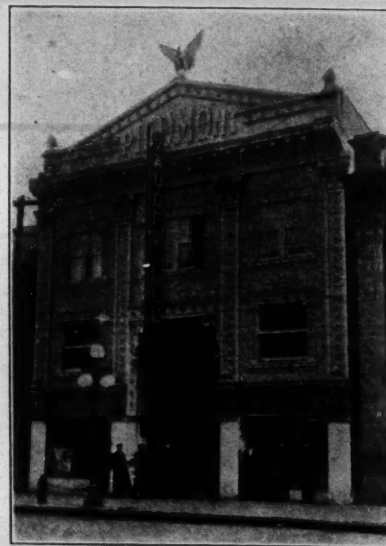
His introduction to vaudeville was made as manager of the Haltwood Garden, Cleveland, afterwards in conjunction with the late L. M. Elich, manager of the Empire Theatre, Cleveland, O., one of the very successful vaudeville theatres of its time, of which he was mainly the promoter. He came from Cleveland to manage the Managers' Vaudeville Association on its organization, and continued with the United Booking Offices of America up to the present time.



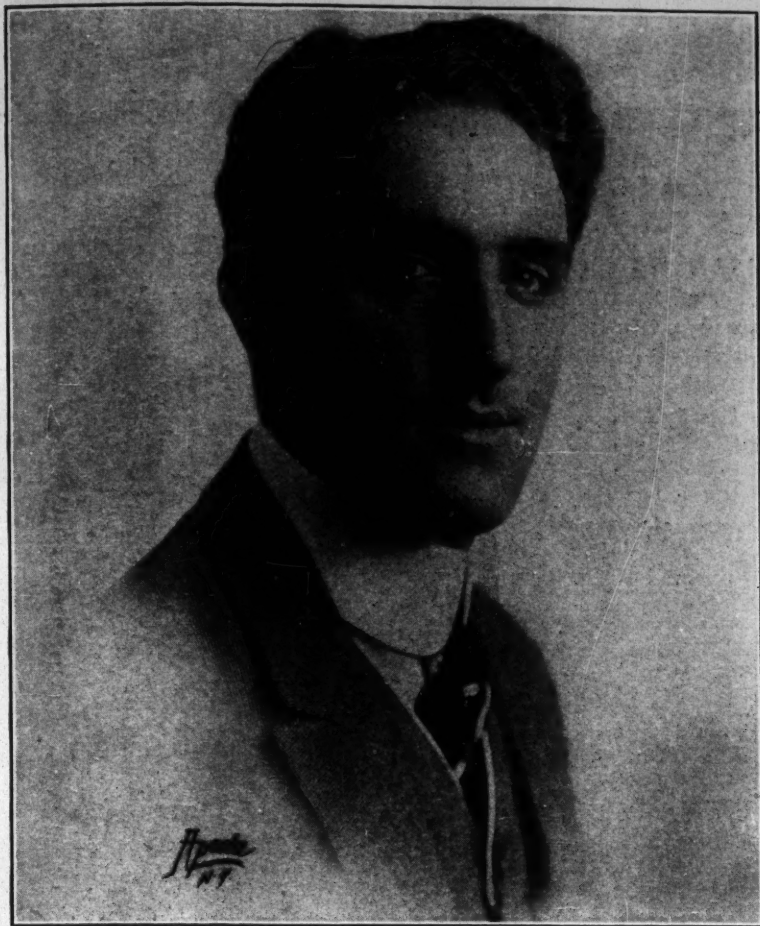
J. K. BURKE,

Now with the United Booking Offices of America, started with the Hooley Minstrels in Brooklyn, N. Y., as box office boy, and finally drifted to about every form of show business from circus to grand opera. Was connected as agent and manager with many of the leading attractions, including John McCullough, Richard Mansfield, Harry E. Abbey, Conried Opera Company and many others, was the first to introduce first class vaudeville in the Summer parks controlled by the street railway companies, and continued for a number of years to handle a circuit of amusement parks extending from New York to Chicago, playing all the leading vaudeville acts with such a success that, in conjunction with P. B. Chase, he formed the firm of Burke & Chase, operating theatres in Washington and Baltimore.

In 1901 he was one of the organizers of the Vaudeville Managers' Association, which was finally merged into the United Booking Offices of America, and is still one of the leading spirits of that organization.



PIEDMONT THEATRE,
Charlotte, N. C.
Ed. G. Gidley, Resident Manager.



L. WOLFE GILBERT.

L. WOLFE GILBERT.

Referred to universally as one of the world's greatest lyric writers, L. Wolfe Gilbert, the subject of this sketch, is keeping up this wonderful reputation by the numerous song hits he has released in the past few months. Mr. Gilbert is a writer that requires no private room in which to work out his inspiration.

He gets an idea of a song and immediately sets to work, generally on an old scrap of paper, and in less time than it takes to tell it, turns it into his publisher. His recent successes include: "You're the Fairest Little Daisy," "You Did, You Know You Did," "What Would I Do Without You" and "That Camp Meeting Band."

LEWIS F. MUIR.

Mr. Muir is so well known to CLIPPER readers that a lengthy comment is unnecessary.

He has, perhaps, turned out more song successes than any composer of the present day.

His most recent ones include: "What Would I Do Without You?" "You Did, You Know You Did" and "That Camp Meeting Band."

The last mentioned is predicted to far exceed anything he has yet written. He takes this means of thanking his many friends for their support in the past, and hopes to continue in their good graces in the future.



LEWIS F. MUIR.

**BELLE WILTON.**

Clever character change artist of a somewhat different type, who needs no introduction to our readers. Suffice to say she has a voice and knows how to use it. Now playing United time.

ANITA DIAZ.

Showing her troupe of trained monkeys on the United time.

ROGER IMHOF, HUGH L. CONN, MARCELLE COREENE.

Presenting "Surgeon Louder, U. S. A." direction Max E. Hayes. Fifty weeks of United time.



ROGER IMHOF, HUGH L. CONN, MARCELLE COREENE.



ANITA DIAZ.

**THOS. E. SHEA COMPANY.**
Photo never before published.

The photo shown above is of the Thomas E. Shea company, and was taken in Camden, Me., September, 1893. All of the members of the company have become prominent in the theatrical world, especially in that branch now known as "traveling stock." Rose Stahl was then Mr. Shea's leading woman, and is seen standing between Mr. Green and Mr. McAuliffe in the top row. Those in the company are: Top row, from left to right—Mrs. McAuliffe, Miss Stahl, Mr. Green, Miss Frost, Ralph Ward. Middle row—Mrs. Grady, William J. Carnes, Mr. Shea, Frank Hewitt and Frank Lyman. Lower row—Mrs. McAuliffe, Manager John MacCauley and Frankie Carpenter. Henry Testa, also a member of the Shea company, and now husband of Nancy Boyer and partner in the ownership of the Nancy Boyer Co., is not shown in the picture. This photo is furnished this CLIPPER by Dr. Harry March, partner of Mr. Testa in the management of Miss Boyer.

**MARIE AND BILLY HART.**

The originators, and first to introduce the style of act they are now doing, and have been doing for more than four years, "The Circus Girl." A real novelty of variety, originality and versatility. Now recorded with an international reputation. Direction of James E. Plunkett.

"THE MAN INSIDE."

BY CHWES L. BRIERMEAD.

A chorus lady had a dog
Whose fleece was good and white,
And every fool who looked at them
Was wondering if he'd bite.
That noble dog, that awful dog,
Whose tail curled up so tight;
No wonder that they wondered all
If that said dog would bite.

One night a Johnny came along,
Who thought he'd test the game:
"Good evening, Miss"—he raised his hat—
"I think you're called Elaine?"
And there the dog, the awful dog,
With tail curled up so tight!
No wonder if he wondered then
If that said dog would bite.

Elaine, she stared a haughty stare,
Then, clapped her lily hands:
"Get at him, Tige," she calmly said,
"And tear him where he stands."
And then the dog, that awful dog—
I scarce can tell this right—
Ah, no, the dog they wondered at
Was never known to bite.

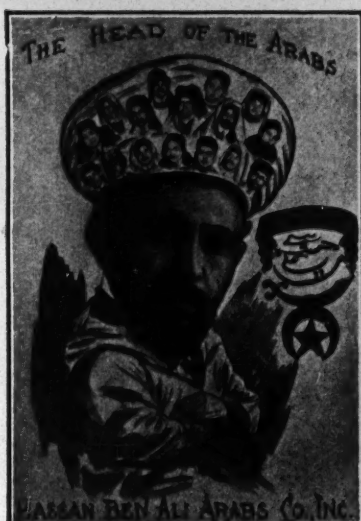
Tige op'd his mouth, his awful mouth,
That stretched from pole to pole;
And with one snarling, savage spring,
Gulped down that Johnny whole.
That noble dog, that awful dog,
Whose tail curled up so tight,
Had done the trick so awful slick,
He never made a bite.

But ever since, with self-same string,
She's led the two as tied;
Nor ever reck the unconscious world
She keeps a man inside.
And still the dog, the noble dog,
With tail curled up so tight,
No wonder if they wonder still
If that said dog will bite.

**FRANK HOWIE.**
(Everybody knows Frank.)

IMPORTANT NOTICE

TO MANAGERS, AGENTS AND THE PUBLIC IN GENERAL



MISTAKES often deprive men of their rights. SIE HASSAN BEN ALI, the well known Arabian manager, desires to register his name rightly in the books of all those with whom he does business, also those who may hereafter desire to secure any of his Arabian Troupes and wish to reach him quickly:

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In any case use the name **HASSAN**.
And spell it **H-A-S-S-A-N**

Please avoid using **ALI HASSAN BEN**

Many fakes and imposters have been using the word Ali or Ben Ali in their effort to get work for their troupes. I have no objection to competition. AL KURAN, the Mohamedan Bible, said: "Thou who lies and steals shall suffer and perish in misery."



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- 2—AHMED SCHRIF
- 3—MHAMD B. ABDALLAH BARYGO
- 4—BEN AYSSA BEN LEHESAN
- 5—LARBY BEN OMAR
- 6—HAND ATTAB
- 7—HAMIDO TIO TIO
- 8—AMBARK BEN MOHAMAD
- 9—ALLAL BEN ABDALLAH
- 10—LOKROOF HADDO

WITH EMMA FRANCIS

- 1—MOHAMAD WAGNEMIN
- 2—HAMIDO BEN SERGHINI
- 3—MUSTAFA HANTOOT



20 BERBERS WITH THE
GARDEN OF ALLAH COMPANY

TOOZOONIN TROUPE ACROBATS

- 1—HADDO BEN MOHAMAD
- 2—BEN AYSSA WADRASSI
- 3—MOHAMAD ORAISS
- 4—MOHAMAD OBAYL
- 5—BASHIER BEN MOHAMAD
- 6—LEHESAN ABUDRAR
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"A FEW EVILS IN THE PROMOTING OF POPULAR SONGS."

BY WILL ROSSITER.

THE OLD RELIABLE CLIPPER, my favorite for the past twenty-five years, has again honored me by asking that I write "some kind" of an article for their Anniversary Number about the popular song business.

Even though my average working day is about eighteen hours, I seldom have a moment to myself for such brainy work as writing articles for publication—hence, I have seldom been able to avail myself of the many kind offers from THE NEW YORK CLIPPER, but this time I make an exception, and it is due to the persistency of their Chicago representative, Warren Patrick.

If the following few remarks seem a little weird from an editorial standpoint I will ask you to bear with me, and remember that under the existing circumstances I am doing my best, and after all, angels can do no more. And at the same time wish to add that I have never experienced the peace and quiet of the conventional private office or the artistically furnished author's study.

With these few introductory remarks I will endeavor to get right down to the kernel of the nut, and every publisher in the business should be authority on "nuts."

Right now we publishers find ourselves in the depths of the duller popular song season we have ever experienced, and, of course, instantly we are all tempted to lay the blame at the door of the new Democratic Administration. Of course, there may be something in that, too, owing to the fact that they have had so many great and important questions to settle, the general public's attention has been diverted from the "straight and narrow path" of everyday dollars and cents retail business.

And for the same reason the "men with the coin" have been holding back (as it were) just to see what the "powers that be" in that beautiful city of Washington intended doing, so that they would know, in turn, just which way to jump for safety.

While we must credit this new Administration with some of the trouble, I believe the main difficulty with this queer business (if you can call it a business at all) the publishing and popularizing of songs, is that it is shot to pieces with its own evils.

Even the little skinny bit of flesh by which it has been hanging for the past few years has finally broken, and the result is that everything has fallen from the nail and is now lying rotting on the ground, just as any other load of rubbish.

For years the publishers, from time to time, have pathetically howled about the "professional copy evil," and several times have they tried to get together in some way to cut this quite serious evil out, but nothing definite has ever been accomplished.

But far more serious than giving away a few professional copies to the wrong people is the "Eastern publishers' method" of "paying acts" to sing their songs.

Of course, competition has brought this about, as it is competition that has brought about many other things, and even while we have learned from childhood that competition is the life of trade, when brought face to face with this fact in this particular line, competition seems to have been the "death of trade."

I have, from the day I started, proved to my own satisfaction that if you have the right material, the right singers, and by that I mean the big singers, are only too glad to sing your songs.

Anyone with half an eye or a grain of honesty can tell you that Will Rossiter today has the majority of the best artists in America, on the vaudeville stage, singing his "Good-Luck" songs, and none of them, without a single exception, are on the weekly gay-roll.

Of course, the "Eastern" chaps claim I pay them all, but I want to say right here that if I had enough money to pay all the singers in America who are singing my songs I would surely have enough money to retire from this "queer" line of occupation.

Without handing any American Beauties to myself I believe I have the reputation of holding my singers year in and year out as my personal friends and members of the "Good-Luck" song family, and these same "Eastern" fellows should know by this time that they cannot get these members of the "Good-Luck" song family away from me, even though they are continually making many of them tempting offers of weekly payment. It seems to me that this one alone, if the "Easterners" were half as bright as they imagine they are, would convince them that there are other methods, and successful ones, too, besides their own cold commercial proposition.

No one with any artistic temperament in their composition, or one born with a soul, would ever think of singing a song for so much money per week. There are lots of performers who are being paid for singing songs, and there are a lot more who are taking money per week for "butchering" songs, but I am glad to say they are not in the "Good-Luck" song family.

On the other hand, when a good singer can do a song justice it's all right and perfectly legitimate for the publisher in turn to do this particular singer some favor in return. And, as every publisher knows, there are a million ways in which the singer and publisher can work together for mutual benefit besides putting it on the same basis as you would put coal or wood by the week, which in itself, in my estimation, is enough to kill the best song in the world.

I have yet to see any of these cold-blooded propositions that have brought about ultimate success for those involved.

There are altogether too many in this "queer" line that were made in a hurry and turned out minus soul and conscience.

Another big evil that is in evidence in all directions right now is the "feather-lunged ballyhooing," demonstrating, that is going on in many of the music departments.

The publishers of this country have made it possible for all the ten cent syndicates to make a barrel of money out of their music departments. The music is today the only article in their stores that is not recognized by the public as a manufactured ten cent article.

It is also considered by those who know the facts that it is the best "drawing card" they have. If not, why do the syndicates always put the sheet music department the farthest away from the main entrance to the store, in order that those who wish to buy may pass and go through every other department in the store, with the hope that they will buy something else on their way to or from the sheet music department?

Instead of the syndicates appreciating what the publishers have done for them, and showing their appreciation by standing by, and for the five or six publishers that have the courage of their own convictions and who are willing to take a chance with their own money to popularize a song to such an extent that it is as easy to sell in a ten cent store as a cake of Pear's soap, what do they do?

In return for what the few "real" publishers have done for them, they are to-day "killing the goose that lays the golden egg," by pushing a lot of stuff, a lot of "junk" that they can buy for almost nothing.

They are doing this to such an extent in so many of the departments that the legitimate call for the popular stage song "hit" today is practically killed, and at last the music buying public are sick of asking for the songs they have heard and want and

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PLAYS
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REPERTOIRE AND PRODUCING MANAGERS

"Y'ALLAH BALLYHOO."

BY "ONE WHO KNOWS."

The history of one exposition midway is the history of all of them from the standpoint of an experienced showman. The head of the amusement department is always selected because he has had no previous experience at an exposition. The men higher up know why.

When the plans are drawn and the books open then the real king of the exposition midway begins to reign the promoter. The organizer of big and small things at an exposition is a diplomat that could open a night school for envoys plenipotentiary. These promoters not only know what they are about, but they know what any certain type of man will do under a certain set of circumstances. The cream of stockholders are brewers, bankers and society people. Brewers are model backers of exposition enterprises because they will undoubtedly make all kinds of money during the exposition from their regular business, and are easy losers. Bankers and society people make good backers because they don't want the public to know they have anything to do with such brazen things as midway shows. But, by all means, steer clear of lawyers. Never sell even one small share of stock to a lawyer. There is something about the training of a lawyer that makes him a bull in a china shop if he is allowed to say anything about the conducting of a midway show. Probably because the lawyer has no place in his training for the credulity of the public.

The experienced showman does not get there until the promoter has finished, and what a task he has set for the showman. The promoter has done everything to the coming showman he could possibly think of. He has played every expensive practical joke on the showman that his brain could possibly devise. Instead of arranging things inside the concession for the reception and entertainment of the public he has filled the interior with unnecessary fire walls, made the place rich in expensive plumbing, wiring, every tickler, desks, office fixtures, cash registers, typewriters, painting and staff work, etc. All of which spell contracts, while the front has been made a nightmare of tartary consideration. Nowhere on the whole midway is there one ballyhoo stage. What? Ballyhoo at an exposition? Perish the thought. Why are we going to create a new race of patrons with an entirely new style of human nature especially to come and spend their millions of money at this grand exposition?

And it does look that way on the first day. On the opening day all the promoters of the exposition throw themselves to the expo, to spend the money they have saved up for that express purpose. And they do spend it. The opening day may be so anxious to get rid of its money that it will spend at every ticket office, desk, office fixtures, cash registers, typewriters, painting and staff work, etc. All of which spell contracts, while the front has been made a nightmare of tartary consideration. Nowhere on the whole midway is there one ballyhoo stage. What? Ballyhoo at an exposition? Perish the thought. Why are we going to create a new race of patrons with an entirely new style of human nature especially to come and spend their millions of money at this grand exposition?

On the opening day no one pays any attention to a talker of a ballyhoo. Those people came there to spend their money, not to select from the menu of amusements.

After the opening day comes the country's swells. They come in their private cars and yachts. They visit the midway in groups of six to twenty, moving about twenty yards apart. These swells are usually very nice people with whom to do business. If there were any money to be made, it is in the look like an audience. Then come the horde of commercial travellers looking for the real thing. If these groups did not congregate there would be no trouble. But the swells are not all gone before the sports begin to arrive. It is a mixed crowd and the sports are the row. The sports are usually in the majority, and they want to see some thing out. The swells mix in the same crowd and are treated as the sports want to be handled, then there is a holler. By this time the crowd has become a select, its amusements, and the small ballyhoo stage has begun to appear while a man dares to grind in front of a door. Then it happens. The great directors of the exposition hold an indignation meeting. Why our beautiful midway is becoming nothing but a horrid showman's alley. It is a disgrace. It is an outrage. Throw those horrid criers out. They are doing the dirty work. Then all talking and ballyhooing cease and the dear public can walk up and down the midway and look at the front.

It is well to state here that the directors of an exposition are always selected for two reasons. First, because they are persons of local influence, and second, because they don't know anything about the business. When talking and ballyhooing stops the receipts fall to almost nothing. Then the treasury department begins to yell for expense money. The directors are called to reconsider the matter. Some of the directors see how the land lays and do not appear at the meeting. Then the talking and ballyhooing is resumed with strict limitations. Talkers are even furnished with a list of forbidden phrases. There are a horde of detectives set to watch the talkers and ballyhooing people to see that they do not exceed the speed limit. It is about this time that the exposition begins to lose its luster. Their neighbors, the local stockholders, in the concession get after the directors with an awful crash. You old prudes of exposition directors are robbing us of the receipts to our shows we could have if you had any sense, and would keep your hands off. Then the expert ballyhoo man begins to be somebody. Stockholders begin to notice who is getting the money. Some of the swells of the town who have money in the thing even stand around long enough to begin to grasp the psychological ingot used in separating the public from its money. But, the rule, it is the uninteresting and disgraceful fakir's tricks to the average stockholder.

By this time in the history of the exposition many of these great buildings which housed the promoters' nightmares have closed

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COMPLIMENTS OF THE SEASON VERA PETERS

ARTISTS' REPRESENTATIVE

Suite 214, 35, South Dearborn St., 'Phone Randolph 1055, CHICAGO, ILL.

or turned into the kind of shows the despised talkers and ballyhoo people have proved will get the money. The stockholders have become disgusted with the whole proposition or are too busy making money with their regular businesses that the midway is turned loose to get the money by the time the cheap excursions start, and the real producers begin to come.

The experienced showman not only has trouble from without, but all kinds of trouble from within. The first day of the expo, the ticket offices are filled with girls and boys who are there because they are somebody's sons or daughters. They know nothing about selling tickets. It is harvest time for the change ringers and the flammers. The poor ticket sellers loose hundreds of dollars to the skillful shove-rack boys. Then there are tears and consultations. They ask the experienced showman why he did not tell them. His answer always is that it would have done no good. Ticket sellers can not be educated in a few minutes, and they would not listen anyway. Let them pay for their schooling.

The nominal manager of an exposition concession is always selected for two reasons. Because he looks good to the stockholders and because he knows nothing about the business. There have been many instances where a forty dollar a week man has been put in charge of a \$150,000 concession. Before the exposition is over he has learned something, but his education has been quite expensive to the stockholders.

The ideas of these new managers are a source of constant joy to the old expo, follower. Volumes could be written of the fun they cause and the misery they have heaped upon their best friends—the men who were trying to get them some money to show the stockholders.

It has cost the country millions to educate a lot of men in the expo. business, but

the learning is of no value because no one wants anyone with experience around an exposition. They would be too practical for the interests of the men higher up.

The best an experienced showman can do at an exposition is to stick around and do the best he can until some of the big dreams close, then get a small piece of ground, open a door, put in a good ballyhoo and get some real money. Even at that the showman stands only one chance in five of getting away with anything for his humiliation and hard work. Sometimes circumstances conspire to give the showman an opportunity, but it is purely accidental. An exposition is primarily an educational institution, and that is about all anybody outside the inner circle ever gets out of it.

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BY EDGAR ALLAN WOOLF.

The dear old Murray Hill! What memories it calls forth! I can see little "Fanny" Starr, with her face covered with burnt cork, singing "It's a Lovely Day for Me" in that old farce, "Fun on the Bristol." I can see Laura Hope Crews, made-up with skill for the Widow Melnotte, in "The Lady of Lyons," every line drawn upon her childish face so that she actually seemed the elderly woman she was playing. I can see Bob McWade Jr., improvising a scene in "The Taming of the Shrew" when, as Grumio, he held the stage one night when Billy Bramwell forgot to make his entrance—and so well did he invent Shakespearean dialogue that he received a "call" for the scene he invented. And I can see dear old Henry V. Donnelly himself, as he stood upon the stage of the theatre he had managed so well, on the last night of his management—before it was turned into a burlesque house. When the audience, as much affected by the final performance, as were all the actors themselves, called upon him for a speech of farewell, tears filled his eyes, and turning to me (that night playing a fourteen year old boy) he said, "Edgar, say something," and rushed from the stage. And so it was, that I spoke the farewell words for the famous Murray Hill Stock Company.

What a wonderful training school it was. I was taking special courses at Columbia Col-



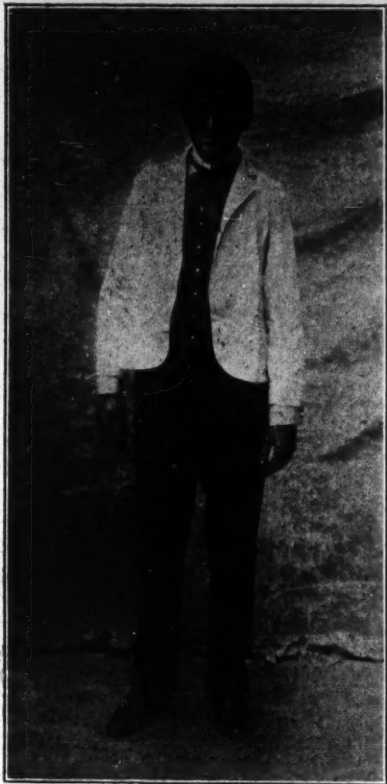
FRANCES STARR

(In the Old Murray Hill Theatre Days)

"Conn, the Shaughraun," would have made that old play popular again had it been presented on Broadway. And his Baron Stein, in "Diplomacy," was a masterpiece. It was in this part I loaned him my fur coat, which was famous in the neighborhood, because I was the most unimportant member of the company that season, yet sporting the swellest coat. Immediately the audience saw the coat a roar was heard. But McWade was equal to the situation, for with a bow to the other character on the stage, he said: "I feel like a sheep in Woolf's clothing," and he could barely continue the scene.

Dear old Mr. Donnelly never was cross at such interpolations. He knew his audiences loved the personalities of his players. Once in a while he secured some well known actor for a sort of "guest engagement," for he realized his audiences appreciated that courtesy. It was in this way Daniel Bandmann came to the Murray Hill for a few weeks. I shall never forget his "Richelleu." It was superb. I was call boy at the time, and Mr. Bandmann, who did not like the way I read the few lines I had in the play, called me over and asked me why I emphasized certain words. My reasons seemed to satisfy him, and he said, "I'll have the part read that way in the future." He became very friendly to me during his few weeks at the theatre—especially after I told him I was the nephew of an old friend of his, Ben Woolf, the author of "The Mighty Dollar," in which Mr. and Mrs. W. J. Florence starred for years. "That's what you must become, my boy," Mr. Bandmann said to me, "a playwright. I have been acting for forty years and when I die I'll leave nothing to show for all my work but a farm in Missoula, Mont." I never forgot his words.

Elita Proctor Otis also paid us a star visit



EDGAR ALLAN WOOLF

(In "Fun on the Bristol")

lege when I joined it, and my eagerness at the first rehearsals to take down all the suggestions of the stage manager, George Henry Frazer, just as if I were at a college lecture, held up the rehearsal, much to the amusement of two giggling girls in the corner. They were none others than Miss Crews and Miss Starr, who invented the name of "Leslie Carter" for me because of the unfortunate shade of my hair. Although I didn't know that until later, I looked upon those two girls as my enemies. But before my first month's apprenticeship in the theatre was over they, as well as the entire company were doing their utmost to teach me to do my small parts as well as I could. That was the secret of the success of the company. Everyone tried to help each other. We were all good friends. Many times did Miss Crews sit up till two in the morning sewing on a dress for Miss Starr, while she was making a hat for Miss Crews. And that's why we none minded work. We took it all in the light of fun.

Bob McWade was the art of the company, and it was to him that I appealed for assistance in teaching me how to make-up. One of the five parts played on my "first appearances" was an old man, and McWade told me that the best way to make-up for that part was to go down to Berner's and buy a box of "wrinkles." I shall never forget that wig-maker's expression when I walked into his store and asked for that imaginary article. The whole company waited for my return from the shop, and the laugh they gave me taught me to beware of "that man McWade" in the future. But what performances he gave in those days at the Murray Hill. His



LAURA HOPE CREWS

(In "Fun on the Bristol")

EDWIN HOLT AND LAURA HOPE CREWS
(In "Othello")

for several weeks, and her fascinating dimples and generous nature won the love of the entire company. I put the dimples first for they are the trade-mark of this brilliant comedienne. With the stock company she was unfortunately cast in a series of tragedies, beginning with "Leah, the Forsaken," and ending with "Macbeth." By this time her fun-loving soul was so hankering for a good high comedy part that the role of "Lady Macbeth" simply would not sink into her brain. So Elita hit upon a brilliant idea. In the banquet scene she plumed her cues and lines upon my back, and placed me at the table so she could read them right off. "And for heaven's sake, Edgar," she warned me, "don't turn your face toward me or I won't be able to open my mouth." Well, she got through with her part all right, but I shall never forget the anger of the stage manager as he shouted at me, "You ought to know enough not to turn your back on any lady, especially when she's a queen."

For a few weeks we had Creston Clarke, a nephew of Edwin Booth, with us. He was a finished actor, and brought with him the prompt books of the great Booth himself. This was a wonderful moment for us all as we looked at the books the famous actor had touched. I shall never forget our first performance of "Hamlet." Just as the player queen came out upon the platform to pour the poison in the sleeping king's ear, the platform, which was divided in the centre, separated, and down went the player king, "cradle and all," so that nothing was seen of him but a pair of feet sticking up through the crack. There was no place for the "queen" to pour the poison except upon the king's feet. This would never do, so some ingenious soul stuck out his hand from the "wing" in impersonation of an ear, and into that the "queen" let the poison flow as she spoke Shakespeare's glorious lines. "Ham-

DAVID BELASCO'S ENTERPRISES

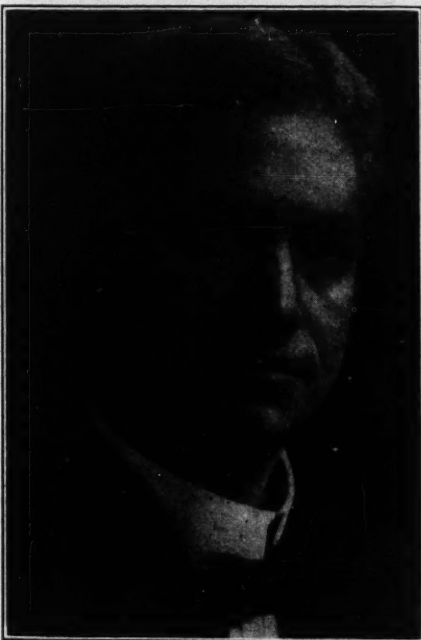
SEASON 1913-1914

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FRANCES STARR

THE BELASCO THEATRE

THE REPUBLIC THEATRE

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let" never played to so much laughter before. Our next experience with greatness came when E. H. Sothern had a one-act play produced at our theatre, entitled "The Light That Lies." The playlet was not a very great success, but Mr. Sothern and Miss Harned came behind the scenes after the first performance to visit Eleanor Moretti, who appeared as a "guest" in the play. How we all hung over the railings to see Sothern and Harned. And in their hearts each one of those actors longed for the day when they might be important players also. Little did they know the day was not far off. Now Frances Starr is one of the leading stars under Mr. Belasco's management. Laura Hope Crews was the one distinguishing feature in John Drew's production of "Much Ado About Nothing," and is now the leading lady for Mr. Drew—and will be starred next season. Dorothy Donnelly, who was the leading lady of the Murray Hill several seasons before I joined it, is now the foremost actress in her line in America. Among the other players who graduated from that wonderful training school are: Robt. Drouet, Sandoz Milliken, John Westley, N. Sheldon Lewis, Robert McWade Jr., William Bram-

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well, Isabell O'Madigan, Chas. Waldron, Alice Johnson, John S. Robertson, Chas. A. Hutchison, Albert Parker, Ralph Stuart, and scores of others. Henry V. Donnelly himself, is no more, but the theatre he managed with such wisdom and love, will live in the history of the American stage as one of a trio of famous stock companies: Old Wallack's, Old Daly's, and the dear old Murray Hill.

THE NEW YORK EVENING JOURNAL

THE
OLDEST AMERICAN
THEATRICAL
JOURNAL.

Copyright 1914, by the Frank Queen Publishing Company (Limited).

Founded by
FRANK QUEEN, 1853.

NEW YORK, FEBRUARY 14, 1914.

VOLUME LXII—No. 1.
Price, 10 Cents.

THE INAUGURATION OF A NEW ERA IN VAUDEVILLE.

BY FRANK QUEEN DOYLE.
(General Booking Manager Jones, Linick & Schaefer.)

A new era is dawning on the horizon of vaudeville. The days of "dollar variety" are shortening in this "Winter of Discontent," and in their place we find the Springtime of popular prices. The popular price, or "family vaudeville," houses are rapidly taking the place of the "legitimate."

McVicker's Theatre, Chicago, was making \$40,000 a year profit with dollar combination attractions.

Some one said it could not be bought for love or money.

Then it was purchased by a Chicago vaudeville firm and turned into a popular priced vaudeville house. It will make a hundred thousand dollars this year.

The Colonial Theatre, K. & E.'s stronghold in Chicago, was a money-getter. Public opinion said it was a hulk that could not be broken. And then this same vaudeville firm bought it and made it a popular priced vaudeville house.

That little gold-mine, the La Salle, has just taken a tumble. And again this same firm is the lucky buyer. Its policy has not been determined but—just wait and see!

It is interesting to look back over the past few years of the vaudeville situation in Chicago, the principal city of the middle West.

What wonderful changes have been wrought in the local theatrical field! Eight years ago the loop boasted of three Kohl & Castle variety houses, namely: Majestic, Olympic and Chicago Opera House. This same firm controlled the Haymarket, on the West side. At this time, Kohl & Castle have but one house playing vaudeville in Chicago—namely, the Majestic. It is Jones, Linick & Schaefer who have cornered the loop vaudeville with the Colonial and McVicker's Theatres.

The last six or eight years has brought a complete revolution in family vaudeville. What was styled family vaudeville in 1905 would not show up today in comparison to the "Family Vaudeville" of to-day. The small time theatre eight years ago had no ambitions beyond what we would now style as mediocre shows.

There were two theatres in Chicago at the time I write of which took rank far above the small time of that day, for they played some of the best acts going, and it was nothing unusual for their shows to amount to \$250 or \$300 for the week. These houses were Sittner's Theatre, since closed by the building department, and Schindler's, since re-modeled into the State, which is now a Both of these theatres were re-modeled dance halls in those days. Both did a remarkable business.

The first Chicago theatre to be erected with the idea of presenting family vaudeville was the Iola. A little later Sam Lederer opened the State, in the same neighborhood, but presented big time acts in most instances, so that house was not then considered small time, although it did not rank with the Majestic.

The next theatre to be erected for the purpose of presenting family vaudeville was the Lyceum, owned by Jones, Linick & Schaefer. I was booking Schindler's, Sittner's and the Iola, and was given the Lyceum, as I had been booking the Premier and Gem, Jones, Linick & Schaefer houses, for some time.

The next family theatre to open was the Keeble, then came the Wilson, which offered William Morris' attractions. The Trevett, now known as the Cottage Grove Empress, came next. The Crystal and Garfield, operated by the Schaefer Brothers, opened about this time. Then came J. G. Conderman's Julian and I. A. Levinson's President. Shortly afterward the Comedy was opened. It is now known as the Plaza.

By this time I was booking sixteen fairly good houses in Chicago, and had several houses in adjacent localities. It caused a lot of talk when I gave Herbert Lloyd, "The King of Diamonds," twenty-nine weeks in Chicago and vicinity, playing him a week at every house. Among the houses on my list in those days were: Wilson, Willard, Plaza, Garfield, Crystal, Bush Temple, Lyceum, Franklin, Schindler's, Sittner's, Iola, Arch, Pekin, Ashland, Virginia and Lexington.

The Pekin is located in a colored neighborhood, and played white acts at that time, using shows that cost as much as \$1,000 a week.

In the years that I speak of cheap teams and singles made up the programs, and the weekly expense of the big time, smaller houses did not total more than \$150. From this modest beginning family vaudeville has developed into what is now called "small big time," which really is (in many instances) a show that surpasses the programs offered, the same week, in the big time houses.

It hardly seems possible for the cost of the bills at the Wilson to have increased as much as they have in such a few years. It is now nothing extraordinary for the Wilson or Crown to offer bills costing from \$1,600 to \$1,800 a week.

To go further and compare the big shows now seen at McVickers and the Colonial with the family vaudeville of a few years ago, shows what remarkable changes take place in amusements. A comparison of condition augurs well for the future success of vaudeville, for with every move toward more opportunities are disclosed. Vaudeville conditions, generally speaking, are encouraging to all concerned. There is no one engaged in that line of activity that is entitled to growl.

There has been so many vaudeville theatres as there are to-day.

There never has been so many vaudeville performers as there are to-day.

Salaries of players have never been so high as they are to-day.

Prices of admission have never been so low as they are to-day.

The manager might complain of the last two conditions and argue that it is not fair to him. Were he inclined to complain he could point out that his shows were costing more every day, and that there is a tendency to decrease rather than increase prices. But a more optimistic view is encountered among managers. There is a constant demand for

acts—for anything with a glimmer of humor, or pathos, or liveliness, or with some other attractive quality. The anxiety of the managers to secure good acts, the avidity with which choice features are being snipped up, proves that the managers view the present conditions without alarm.

The number of vaudeville theatres in Chicago to-day is astonishing. The amount of money expended weekly by Middle-West managers for attractions would make a grand total that is amazing. Vaudeville is a bigger business than even its devotees realize. With every move forward more possibilities come into view. The vaudeville business is destined to enlarge until present conditions will be looked upon with the same disdain that is now expressed for the old time "variety."

I believe the family theatre time, commonly called the small time, will continue to improve in the next few years. It has by no means reached a pinnacle, and the day of the big small time is right here now.

On the other hand I see no prospect or chance that the big time of vaudeville will be eliminated or reduced to any degree. Different kinds of people require different kinds of entertainment, and there is plenty of room in the vaudeville world for the big time as well as the small time. While the small time will materially affect the big time, there will be no conflict to the detriment of either.

The new era of the big small time, lately promoted by such progressive showmen as Aaron J. Jones, Adolph Linick, Peter J. Schaefer, Marcus Loew, Gus Sun, Alfred Hamburger, and others well known in vaudeville, is in its infancy at the present time. Through the shrewd and far seeing guidance of such men as these it will continue to improve and to increase until it reaches far beyond the wildest dreams of its originators, who promoted the small time theatres.

The showmen above mentioned have turned the old time precarious theatrical business into a safe commercial enterprise, and it is to their genius and foresight that the present stable condition of the small theatre business has been established in assured success.

In thinking or speaking of the marvelous development of this phase of theatrical enterprise such names come at once to mind as an integral part of the progressive forces which have urged vaudeville to its present proud position: Moss & Pluegelman, Nixon-Nirdlinger, Sullivan & Considine, Allard Bros., Alex Pantages, Frank Thelen, Frank Talbot, Michael Fox and Michael Sheedy. With men of such calibre, enterprise and ambition it is safe to predict unheard-of happenings among the small time producers.

There is no doubt that the condition is rapidly approaching when performers of established merit or pronounced success can be assured of continued engagements throughout the year, and that every vaudeville deserving it, can feel secure of permanent engagements. When this condition has been reached there will be a distinct improvement along all lines of artistic effort in vaudeville. When the public will demand and receive a degree of excellence both dramatic and artistic, and reach only legitimate drama. The highest perfection in vaudeville acting will then be the rule instead of the admirable exception. Already the tendency in that direction is noted by dramatic critics, who see in the continued reaching for artistic success an era of triumph for vaudeville stars eclipsing the best success of the past generations of theatricals.

One thing our booking has done that the other offices had seemed to have forgotten, is to establish a capable public relations department of exploitation, covers a larger range and territory than that of any theatrical circuit. We did not stop at expense, but secured the services of the most efficient expert, and staff of assistants obtainable.

Taking a comprehensive view of the vaudeville at the present time, and in the light of experience, I see a happy future both for the big time and the small time in vaudeville.

TEMPERAMENT—WHAT IT IS AND ISN'T.

BY DAVID BELASCO.

There is, perhaps, no subject associated with the art of dramatic representation and interpretation about which there is so much misunderstanding as that of temperament, and all which that word connotes. On the lips of the thoughtful and ignorant this word has assumed a meaning utterly foreign to its real definition, and so has been the cause of much confusion of the term crept into our common speech that even among the cultivated and educated we find the same curious misapplication. Temperament has come to mean, in the vulgar parlance, anything and everything in the nature of a departure from normal mental or moral conduct on the part of any young and pretty woman. It has come to mean a predisposition on the part of its putative possessor to make ducks and drakes of the life and conduct of ordinary, sane human beings. And over and above everything else, it has come to be a synonym for laziness—just plain, common, old-fashioned garden variety of laziness.

Now, as a matter of fact, temperament is none of these things. It bears no relation whatsoever to any of the moods or tenets thus indicated.

What then is temperament? If temperament is not temper and an ability to lose it on slight provocation; if temperament is not a lack of moral responsibility; if temperament is not a disposition towards laziness and general "cussedness," what then is the name of dramatic art, is it anyway?

Ah! What is it? What is it—this thing we call temperament? I only wish it were as easy to tell you what temperament really is as it is to tell you what it is not. It has been variously defined. Some would call it feeling, and I myself have frequently used that term in lieu of a more precise definition. But feeling is not the same as temperament. I know, and so do you, hundreds of women who are veritable volcanoes of feeling, of emotionalism, but of temperament not an atom. Indeed, I should, perhaps, best define temperament as a condition, an attitude, a mental attitude—rather than any concrete emotional characteristic. Asked for a precise definition, I should say that tempera-

ment is feeling tempered and controlled by reflection, and that it involves the possession of what for a want of a better term, I shall call an emotional memory. And this emotional memory, I can best define by saying that it bears the same relation to the dramatist's art as a musical memory does to that of the musician. For however much emotion, however much feeling one may possess on occasion, unless one has the ability to summon the memory of this feeling or emotion at such time as it is necessary to reproduce it, it avails not. This ability the woman of temperament has to an almost unlimited degree, and unless she has it she ought, in justice to herself, to say nothing of the public at large, keep off the stage.

For temperament, and temperament in large abundance, is the prime requisite of the successful dramatic artist. If one never so richly dowered with youth, beauty, talent and industry, and temperament is lacking, all the other qualifications shall avail not beyond certain very narrow limitations. If only I could impress this fact upon the hundreds, yes, even thousands, of young women who in the course of a year importune me for an opportunity of embarking on a stage career! Youth, beauty and talent are prone to be overrated by the young aspirant just as it is in every other department of life, but I would like to say right here that we have here in America a certain tendency to overestimate the importance of industry. We have made a fetish of it. People who have succeeded in any walk of life whatsoever, are prone to explain their success to the multitude as being largely, perhaps solely, attributed to hard work. Such an explanation does credit more to their modesty than it does to their common sense. Entirely too many bright, pretty and more or less talented young women are lured into entering dramatic careers through the erroneous belief that will power conjoined with much hard work will win them laurels. Now will power, hard work and all that are, it is true, absolutely essential to success on the stage, provided one has the other requisites, the greatest of which is temperament. But without the other requisites, including temperament, it is only so much stern will power, so much honest effort, thrown away.

The great pity that the same amount of will power, the same amount of effort, might not be diverted into channels which would bring their possessor the happiness and success certain to be denied her in the field so mistakenly chosen.

Given temperament, however, the girl who has the necessary will power, hard work, and the requisite amount of physical strength to stand that hard work for protracted periods, there is, I should say, no better career than that offered by the American stage to-day.

THE VAUDEVILLE SITUATION.

BY MORT H. SINGER.

Mort H. Singer, of the Western Vaudeville Managers' Association, expresses an optimism that is more than cheerful regarding the outlook for the expansion of vaudeville outside the so-called metropolitan circles of 1914.

"During the last few weeks," Mr. Singer says, "I have had a very careful survey of the situation made as a basis of the broadening of the operations of the Western Vaudeville Managers' Association. The statistics I have at hand lead me to believe that 1914 will be the banner year in the history of vaudeville throughout the United States, particularly in the smaller cities and towns with a population of 5,000 and over. In cities of 50,000 to 100,000, where there have been accustomed to less than three musical and dramatic attractions every week throughout the regular season, an average of two vaudeville houses and five picture houses are operating successfully, and the attention of the public is giving the so-called legitimate attractions is more than indifferent. I know of one city of 75,000 in the Middle West where two vaudeville theatres played to a gross of more than \$3,000 each in one week in December, with a popular musical comedy and a high class dramatic attraction in opposition three days of the week.

"Neighborhood theatres in the large cities, with the exception of some of the larger Eastern cities, such as New York, Boston and Philadelphia, have fallen off. Many of the larger cities in the West have been over-built in this particular. Take Chicago, as an instance. Our statistics show that one hundred and twenty-eight permits for new theatres have been issued by the building department of the city of Chicago during the last winter, and one hundred of these are still on paper, owing to the scarcity of tenants who would not come to the front with the cash or security for the year's rental in advance, which is usually demanded by the builder. Up to a year or two or so ago the conditions were such that all that was necessary to make money with a small vaudeville or picture house was to throw open the doors and give the shows. Many small merchants, market men, restaurant owners and others abandoned their original paying business to go into the show game. Some have been successful, but the merchant or market man who tries it to-day in the big cities finds that the conditions have completely changed. In ninety cases out of one hundred, the fellows of this class who have tried it out without success are now being driven out of business against a losing proposition. There are already too many of these small theatres in the large cities, and unfortunately for themselves, they are crowded on top of each other, cutting up the business so disastrously that he will make a change in his agency and get guaranteed attractions.

"But considering the outlook all in all, aside from the ungovernable overcrowding and over building of small theatres in big cities, conditions are favorable for a profitable expansion of business, particularly so for vaudeville. It is also hopeful for the film if the big fellows will get out of the class of pictures that meet the demands of the public at the same time making a price on them that will give the picture house owner a chance to make some money with his property."

25 YEARS AGO.

Under this heading we will publish each week important and interesting amusement events occurring in the corresponding week a quarter of a century ago.

Jan. 11, 1889.—"The Water Queen," first produced in New York City, at Niblo's Garden.
Jan. 11.—"Ray," by O. Wallace Walters, first seen in New York at the Fourteenth Street Theatre.
Jan. 11.—"The Tigress," Ramsay Morris' dramatization of his novel, "Orucity Her," first acted in New York at People's Theatre; this also marked the metropolitan stellar debut of Selma Fetter.
Jan. 11.—Earle Remington re-married to Wm. E. Hines at Chicago.
Jan. 11.—Jack Ryan made metropolitan debut at Grand Opera House, in "My Sweetheart."
Jan. 13.—"The Fat Men's Club," by Col. Milliken and Henry Pyrell, originally acted at Music Hall, Yonkers, N. Y.
Jan. 14.—"The Leader," by Fritz Gallert, originally acted at Hennepin Avenue Theatre, Minneapolis, Minn.

DURING THE WEEK.
CHAS. B. HICKS' COLORED MINSTRELS opened in Melbourne, Australia.
THE MADRID SPANISH OPERA CO. opened in San Francisco.
CLAU MENDONZA was at the Palace, St. Louis.
HARRY DAUWAY signed with H. O. Miner.
SIO. PERUGINI sailed for Europe.
The Paul Bauer properties at Coney Island, were sold at auction.
CHARLES FROSTMAN leased the New Park Theatre, Cleveland, O.
KELLAR was at Dockstader's, New York.
MRS. SOL. SMITH AND MRS. PONISI were in repertoire.
The funeral of Mary Hewins Pike was attended by all the leading professionals.
This report of the Actors' Fund showed \$56,000 to its credit.
MINNIE PALMER played at the Grand Opera House, New York.
H. ROLTAIR signed with the Barnum & Bailey Show.
RENTFROW'S JOLLY PATHFINDERS were touring Kansas.

I have personally seen these plans in the hands of four different agents in the last two weeks.

"Picture houses fare worse than vaudeville in the large cities, as they have absolutely no protection. Out on the South Side district of Chicago, not much more than a year ago, an attractive picture house was opened and made money each and every week from the start. There being no protection, however, the owner of this house found opposition springing up on all sides, some of it in the same block. Within the last six months four excellent picture houses seating from eight hundred to two thousand, have been erected and opened in his neighborhood, all of them within four blocks of his house. Unprotected by any franchise, such as he might have had in vaudeville, what chance had the first fellow on the ground, or, in fact, any of the five in this group to pay their rent, particularly in view of the fact that the price of feature films is going up as high as \$50 a day?

"To show the scarcity of popular feature films, I experimented with the two-reel pictures of Mr. and Mrs. Vernon Castle, the exponents of the modern society dances, among other things featuring their version of the Argentine tango, and I offered the two reels I had in my office to a few managers on the floor of the Association and had them placed in a few minutes. In fact, I had to refuse three more sets of pictures immediately sent to Chicago, and these were also placed before I left the floor. This film only runs fifteen minutes, illustrates the dances that are the reigning fad of the day, and while a big feature, on account of the popularity of these dances, it is not as expensive as the more extensively exploited feature films, where the outlay for preparation has necessarily been unusually big. I have yet to see, under the present business conditions, where the big returns are coming in on these enormously expensive films, and I venture to say that with the majority of these big films, the returns are not there to warrant and meet the original cost. I believe that there is more money lost than made on the greater number of these so-called features, and this condition will continue until the people in the film business get a firmer grasp on the pulse of the public, as to what the patron of the picture house wants for his or her entertainment.

"To my mind there is one road to the show business still open and available to parties with moderate capital in the control of an available location. That is the remodeling of stores or old theatres in towns of 5,000 to 25,000, and the introduction of clean family vaudeville. I would not suggest more than one house of this class to a city or town of the population mentioned. But where the field is not already covered in the smaller cities, the opportunity is open on weekly or split-week bills, without headlines, but carefully arranged by a reliable agent, who not only understands the booking end and can deliver the acts, but who knows after a short study what each city or town demands and will advise in other ways in the successful operation of the theatre property thus created and supplied.

"There are, of course, but few cities or towns the size I have mentioned without vaudeville of some sort, but in many of these places there is room for improvement. Some of the smaller cities and towns are simply the dumping ground for the riff-raff on the books of agents, who handle acts of no higher class. It is in these towns and smaller cities that the development of a healthy opposition, booked by a recognized agency, will drive the mediocre stuff out or open the eyes of the local manager so that he will make a change in his agency and get guaranteed attractions.

"But considering the outlook all in all, aside from the ungovernable overcrowding and over building of small theatres in big cities, conditions are favorable for a profitable expansion of business, particularly so for vaudeville. It is also hopeful for the film if the big fellows will get out of the class of pictures that meet the demands of the public at the same time making a price on them that will give the picture house owner a chance to make some money with his property."

THE CIRCUS—A BENEFIT TO A TOWN.

BY HARRY EARL.
(Of Ringling Bros. Circus Staff, assigned to Barnum & Bailey.)

I read an article last Summer in a prominent newspaper printed in a representative city of the Southwest—"Lead" was: "Once more the gates of the city have been opened to the circus." High license and other obstacles had kept the tented shows out for some time. As I appeared upon the scene it was pleasant to note how glad everybody was to learn that "The Greatest Show on Earth" was coming.

The circus is a good thing for the city in more ways than one, and it becomes a mighty bad advertisement for any city when the propaganda goes out that that city has closed its doors on the great tented amusement enterprise of the present day.

About the only objection one ever hears to the circus, comes from some disgruntled grouch who can't figure out any way to beg, borrow, steal, or secure by false pretenses, a brightly printed "pass" with a reserved seat attached. He says:

"What's the good of the circus anyhow? It just takes a lot of money out of town that us taxpayers ought to keep at home."

He never stops to calculate how much the circus brings to town, and he does not stop to think that the money the circus takes out of town is left in the next town, and that all through the season a goodly percentage of the money "taken" from one city is handed over to the baker, the butcher and the candlestick maker of the next town. Of course, the men who have millions invested in the great present day tented amusement enterprises expect to make a percentage of profit on their investments, but every day brings its risks to their investments, and the circus man probably takes more chances than the man in any other line of business. He is constantly confronted by loss through the element, railroad wrecks, crop failures, financial panics, damage suits, floods, and practically every menace the calendar contains.

In taking the chances he does it is quite necessary that profits be made, for it is a mighty easy matter for big circuses to transfer its reserve cash from the profit to the loss column at the rate of many thousands of dollars a day.



HARRY EARL.

Admitting that a circus takes money out of town, it must also be admitted that other very large enterprises are doing the same thing right along. If money was not taken "out of town" to do it there would be no Salvation Army, no missionaries to uplift the heathen chink, or no railroads or municipal conventions, or no automobile factories, or big hotels at Reno. The old adage about every cloud having a silver lining is certainly true so far as the circus is concerned. Beneath the cloud of "taking money out of town" is the lining of silver that pours a jingling stream of properly stamped United States coins into the strong box of the city and the coffers of the feed dealer, groceryman, hotel keeper and persons in every conceivable line of business who secure an increased patronage on circus day from the people for whose presence in the city the circus is directly responsible. And what is the big circus like Ringling's, Barnum & Bailey, etc., of to-day?

It is a colossal business enterprise, conducted upon business principles. The men at the head of various departments are business men and gentlemen. Sobriety, politeness and attentiveness are demanded of its employees. The performers are a big family of the best trained men and women in their respective callings, and morality, in the big circus family, is practically unknown.

Many of the acrobats, riders, slack-wire walkers, jugglers and trapeze artists, who thrill with their feats of daring, and many of the grotesque clowns, who send the ripples of mirth through the tiers of humanity inside "the big top," are members of the church, but whether regular attendants at houses of worship or not, there is a religion all its own that governs their lives and conduct. Down with prohibitive license bars, where narrow minded persons keep out the circus.

I feel sure that this action will be roundly applauded by the kids to whom the circus is a thing of marvelous, glittering, absorbing curiosity and wonder, but also by the older generation who "have to go to take the children."

VAUDEVILLE ARTISTS' REPRESENTATIVES IN CHICAGO



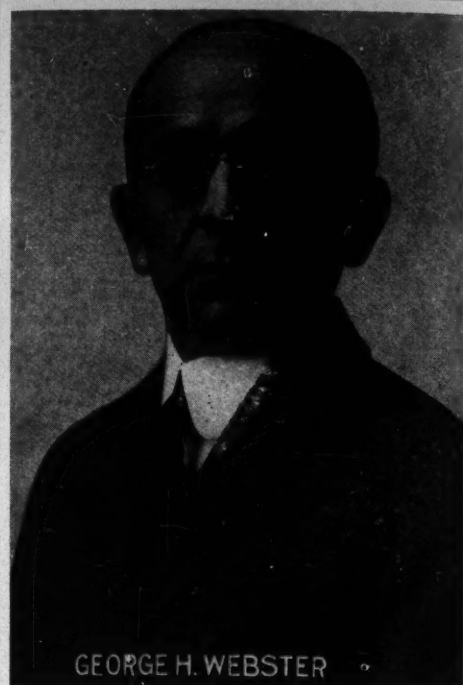
KING LEE KRAUS



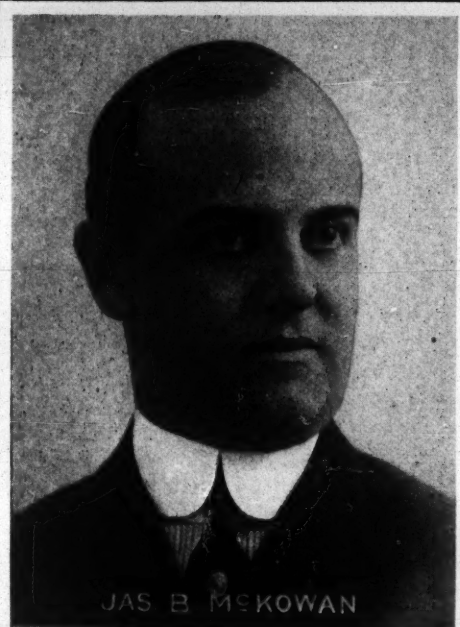
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LEW GOLDBERG



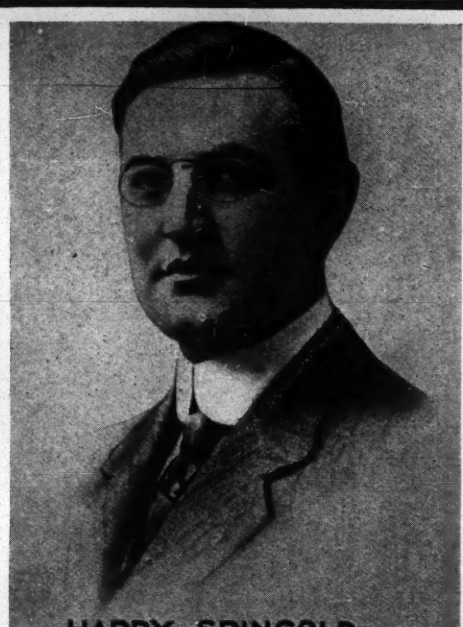
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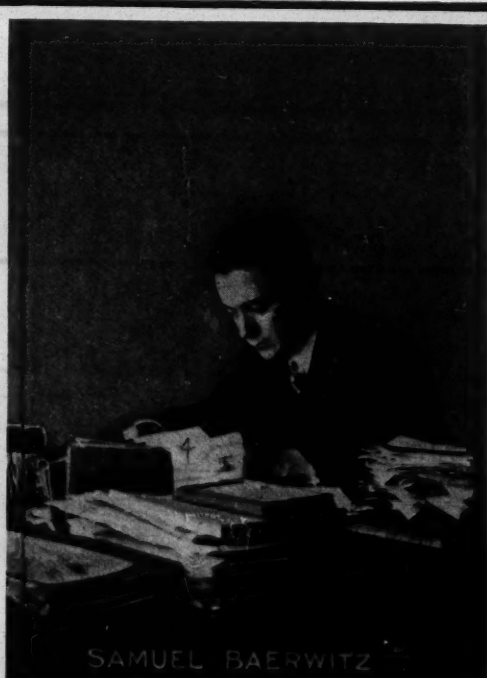
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"THE LITTLE HALL OF FAME."

BY AL. POSTELL.

The passing of another of New York's famous landmarks, known as "The Little Hall of Fame," which was situated at 123 Greenwich Avenue, in old Greenwich Village, New York. For lovers of quaint and curious buildings, streets and human nature old Greenwich Village holds more interest than any other section of New York. Here the ravages of the city's on-rushing civilization are less apparent, and many picturesque nooks yet remain to claim the attention and charm the speculation of the passerby. Among the most delectable of these landmarks of a bygone era was a little old fashioned eating house on one of the streets bounding Jackson Square, known the world over as the Museum of Amusement Antiquities and Theatrical Hall of Fame, on account of the wonderful collection of rare theatrical material which was displayed all over the walls in frames and cases.

The proprietor of this place of fame was Charles H. Britting, one of the most genial, whole-souled, good-natured fellows anyone would care to meet in a year's travel. He is of German extraction, and is endowed with a modest, quick, quaint wit which would put his customers and visitors in good humor and at ease with themselves at once. Every line and lineament bespeaks individuality and liberality; he is well developed and well preserved, enjoys superb health, a rare specimen of powerful physical manhood. A character whom Charles Dickens would have appreciated.

The building in itself has been in use as a restaurant for over eighty years, from the time, in fact, when Greenwich Village was a separate and distinct settlement, and the major portion of New York. It was over forty-two years ago when Mr. Britting took charge of the place. Several years previous to this young Charles began collecting theatrical material, such as playbills, portraits, lithographs and souvenirs in Newark, N. J., where he first saw the light of day, and where his father, being the owner of a restaurant and theatrical boarding house, corner New and Broad Streets, catering especially to the show trade, Charles early in

created somewhat of a sensation by appearing shortly after his term of office as William Keirton, one of the leading characters in "The Crucible," a lurid but highly successful melodrama.

A bill of Tony Pastor's Opera House, at 201 Bowery, in 1867 (from where the present day vaudeville originated, and for which Mr. Pastor should be entitled to the credit for bringing the variety business of those days to the present day standard. On the same bill he announces to be distributed to the poor sixty hams on Monday evenings, twenty barrels of flour on Wednesday evenings, and orders for ten tons of coal on Friday evenings (and then they talk of their country stores of to-day).

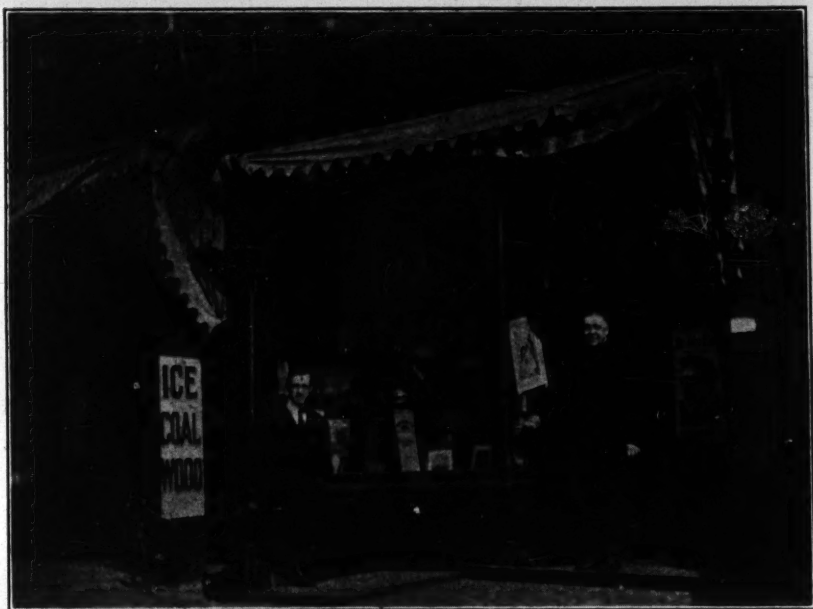
A bill announcing the grand opening of the Alhambra Palace (Tammany Hall) next to the Academy of Music, Fourteenth Street, near Third Avenue, on April 14, 1870, to which place Tony Pastor moved from his Broadway house in 1878, and which he ran as Tony Pastor's Fourteenth Street Theatre up until his death in August, 1908, and which is now known as the Olympic Theatre, a burlesque house.

Also bills of P. T. Barnum's three different famous museums. The Ann Street Museum, the Broadway and Fourteenth Street Museum, Jake Berry's Opera House, in Little Twelfth Street, in Greenwich Village, and hundreds of other rare bills of interest, which would fill every bit of wall space in the Metropolitan Museum of Art.

In spite of the magnitude of his collection Britting knows the history of every portrait, program and personal relic. He is one of the best known authorities on theatrical matter.

It was his greatest delight, after work hours (which was precisely at 8 P. M., when he would close up the restaurant, and none could enter only his friends of the profession), when he would go over his collection with his professional cronies, who assembled there every evening by the score, and the anecdotes and reminiscences which were then called forth until the wee hours in the morn were worth months of current Broadway chatter, and would make volumes of interesting matter.

How we miss the dear old place, and the smiling countenance of the genial host, especially in this time of the veterans from the



CHARLES H. BRITTING'S "LITTLE HALL OF FAME."

life formed the habit of saving programs of the different minstrel, theatrical and circus troupes which appeared in that city from week to week from the early sixties on. Many of his friends on the stage took an interest in the boy's hobby, and would send him bills, portraits and other theatrical material of interest from all over this country and England until to-day Mr. Britting's collection comprises over fifteen thousand old American, English, Scotch and Irish programs and hangers, and about ten thousand photos and portraits of stage celebrities of the world, as well as a hundred of volumes of theatrical books and several thousand autograph letters from his professional friends from all over the globe; also curios and mementoes, including old minstrel costumes from Billy Birch, Ge. Christy, Ben Cotton, Dan Bryant, Eph. Horn, Cool Burgess, Billy Arlington, Dan Emmett and Daddy Rice, the creator of Jim Crow, and one of the first to black up and make minstrel famous, and with whom the late Joseph Jefferson made his first appearance, in Washington, in 1831.

He also has a sword used by John Wilkes Booth, the slayer of Abraham Lincoln, which he used in "Richard III;" Edwin Booth's belt, used in "Hamlet;" a pair of shoes used by Edwin Forrest, in "The Gladiator;" the skull of Joe Jefferson's dog, Schneider, which he used in "Rip Van Winkle;" presented to Mr. Britting by Mr. Jefferson himself. Jefferson occasionally dropped in of an afternoon, and while his steak was being prepared he would sit and exchange observations with the jolly proprietor.

Mementoes from J. B. Smalley, the old Bowery favorite, and for many years the leading man with Mary Anderson, who died a short while ago while a guest at Mr. Britting's, and hundreds of other mementoes and souvenirs which were in glass cases, and with framed programs, portraits, lithographs and letters decorated the walls from floor to ceiling, and from the front door to the back room not an inch of space could be seen of the wall. Some of the bills dated back to the early part of the eighteenth century.

There could also be seen the last appearance bill of G. L. Fox, the greatest of old time "Marcellines" in "Humpty Dumpty," at Booth's Twenty-third Street Theatre in 1872. The first appearance of Harigan and Hart in New York, at Josh Hart's Theatre Comique, at Broadway near Broome Street, in their Dutch sketch, "Little Fraud;" programs of the Worrell Sisters Theatre, Laura Keane's Theatre.

The Winter Garden, in 1881, with Joe Jefferson and J. H. Stoddard, in "Maseppa." A bill of the same theatre, of Edwin Booth, in his run of a hundred nights in "Hamlet."

The opening bill of "The Black Crook," at Niblo's Garden.

A minstrel bill of the Chinese Assembly Rooms, where minstrelsy had its first run. The Art Union Concert Hall, The Olympic Theatre, Tony Pastor's Opera House, all below Fourteenth Street, when the rialto was on Broadway, between Houston and Prince Streets.

Those were the real show days.

A bill of Buffalo Bill at the old Bowery Theatre in 1877, in the Indian drama, "The Red Right Hand," with Texas Jack, Wild Donald McKay, the hero of the Lava Beds, and a troupe of real Indians. This was the beginning of Cody's career as a public entertainer.

A bill of the Park Theatre, corner Twenty-second Street and Broadway, with A. Oakley Hall, the former mayor of New York, who

acted at West Brighton, Staten Island, who were frequent visitors at the famous Little Hall of Fame.

There was Charlie Morris, of the Morris Bros., Pat & Trowbridge Minstrels, Ike Withers, the great and popular player, who traveled with most all the old time minstrel troupes, and Harry (Doc) Irwin, the clever story teller. The happiest moments of their lives were spent there, and what of the impromptu minstrel first parts we used to have at the different times, with such men as Billy Birch, Ben Cotton, Frank Cushman, Lew Simmons, M. Ainsley Scott, the minstrel baritone; Joseph M. Norcross, basso and interlocutor, who has traveled with every minstrel organization of note from Christy's to Haverly's in America and Europe, and is still in harness, at present time traveling as one of the original five veteran G. A. R. Minstrelers on the Keith Circuit.

Will S. Rising, of comic opera fame, with the big hearted Jack Donohue in the middle, Ike Withers, fute soloist and guitarist, and J. K. Buckley and Al Postello at the banjo end. Where Billy Emerson sang his "Big Sunflower" and his "Moriarity"—and how he could sing.

Bobby Newcomb, "Dorkin's Night," by Frank McNish; J. B. Studley would quote Shakespeare, John P. Hogan, in "The Belle of Fourteenth Street," "Hot Corn" and next soft shoe dancing, and Dick Sands, in his "My Father Sould Char-coal" and his triple clog. After which we would all gather around the festive board to partake of some of the Britting refreshments, and served in a cork in real Delmonico style. Those were nights of enjoyment never to be forgotten. When Primrose and West held their minstrel anniversary at Madison Square Garden Mr. Britting loaned them his collection of minstrel literature to exhibit as part of their entertainment.

Also among this remarkable collection may be found rare Daguerotypes, the pictures in the early days before the process of photography had become known. Files of Leslie's and Harper's, illustrated weeklies, almost since their origin, and the good Old Illustrated, ever since he began reading same, over fifty years ago.

Going through his collection while packing up to move he made a rare find. Tucked away in one of his books he came across a program of the old Nassau Street Theatre of 1783, New York's first theatre. A few years ago one was sold at auction from the McKee sale, which brought five hundred and six dollars, bought by Evert-Jansen Wendell. The writer was at the sale at the time and one of the spirited bidders.

Mr. Britting, in his youth, evinced such a fondness for the stage that his ambition soon brought him before the footlights, and at the age of fifteen he appeared often in amateur theatricals and children's spectacular productions, and was the boy manager of a minstrel troupe of his own. It seems a great pity that he did not continue in that line as he might have become a comedian of note instead of being classed an antiquarian.

Sam T. Jack once remarked while on his annual visit there from Chicago that this collection ought to be catalogued and classified so that it could be moved from town to town and put on exhibition, and that it would yield a large revenue at a nominal price of admission, as it would interest every one in the community, old and young, as it was one of the most unique, extensive, varied and valuable private collections of the kind in this country. Pages upon pages have been written in the daily and Sunday papers and mag-

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azines about this quaint little chophouse and its collection, but could not do it justice. It had to be seen to be appreciated. Prominent personages in all walks of life have visited his place frequently, which had a world wide reputation. A few of the names culled from the register from 1870 to 1913 are:

The late Rev. Geo. L. Houghton, Rev. Dr. Edward McGlynn, Rev. Stephen Merritt, Henry Ward Beecher, Rev. Dr. Clarke, Tony Pastor, Billy Pastor, Harry Miner, Wally Ward, Jake Berry, Belle Berry, Harry Campbell, Hogan Bros., Dan Morris Sullivan, Charles Dobson, Dan Bryant, Neise Seymour, Dave Reed, Neil Bryant, Dan Emmett, Billy Sully, Fox and Ward, John H. W. Byrne, Galoway.

Billy Birch and wife, Mrs. Harry Sedley, Geo. Morton and wife, Edna Birch, Major Burke, Nellie Lingard, Dick Gorman, Lew Benedict, Billy Carter, Buffalo Bill, James L. Carhart, Alfred Becks, Evert Jansen Wendell, Ada Cotter, Herbert Stanley Renton, Sam Mayer, Dick Carroll, Seamus West, Cronin, Harry Le Clair and Eddie Leslie, Harry and John Kernell, John Wild, Mrs. John Wild, Ada Wray, Sam Ryan.

Madam Sebastian Postmaster Van Cott, James R. McLean, Barney Fagan Dan Collyer, Ed. Harrigan, Tony Hart, Annie Yeaman, Dr. Gothold Lord, Richard Harding Davis, L. C. Philter, Jack Sears, Clara West, Mabel Blake, Hugh Coyle, Elliott Barnes, playwright; Clara Barnes, P. T. Barnum, James Bailey and James Hutchinson, Dr. Irving, Prof. S. W. Waldron and wife, J. H. Studley, Florence Emmett, Eva Hamilton-Robards and Sister.

Walter Wentworth, Billy Garvie, Jack Donohue, Al. Postell, Fred Lander, John P. Hogan, Carmen Sisters, Tilly Forbes, Acton Kelley, Fred Wilson, Billy Chatterton, Flora Moore, Fanny Beane, James Gilday, Jennie Worrell, Geo. S. Knight, Harry Tooley and wife, Hans Buer, Will S. Rising, Jack Vidocle, Lew Dockstader, Queenie West, Wm. H. West, Johnny Thompson ("On Hand") Gorman Bros., Sam Devere, Circus Jim Lelschman, G. L. Fox, C. K. Fox, Joseph Jefferson.

Janauscheck, Sir Henry Irving, Helen Terry, Fanny Herring, Harry Langdon, Jessie Burns, Ad. Weaver, Dick Parker, John Smith, Mark Davis, Gilbert Saron, Gust Gilbert, Eugene Meranger, Harry Watkins and Rose Watkins, Lew Simmons, Dave Wambold, Chas. Backus, Wm. H. Bernard, E. M. Hall, Harry G. Clark, John Dingess, Sam Sanford, Wm. Henry Rice, Dan Rice, St. Leon and McCusick, Frank Le Roy.

Dick Sands and Tim Hayes, Ed. Le Roy Rice, Ike Withers, Charles Morris, Harry Hagood (the first man to pilot a minstrel troupe through Europe), Jack Haverly, wife and daughter; Wm. Foote, Mrs. H. Rumsey, Gus Bruno, Effie Gorman, Mrs. Gabriel Campbell, Billy Gilbert, Wm. Lemingwell, Frank B. Converse, J. K. Buckley, Billy Arlington, Joseph M. Norcross, Frank Dumont, Frank Cushman, Joe Murphy, Ben Cotton, Charles Heywood, John M. Turner, the Great Stuart, Dave Marsh, Billy Lyons, Ira Holt, Lincoln Ellsworth.

Fred Bailey, Fred Roberts and Fanny V. Reynolds, M. B. Clark, Charles Sturges, A. H. Sheldon, Harry Blake, Wood and Sheppard, Billy Emerson, Harry Cortiss, Matt Fuller, Jas. Fraser, Charles Fisher, J. W. Kelly, Prof. Chas. Koehler, Horatio Whitting, Louise Montague, Robert Downing, Dr. Jane Cooper, Carroll Johnson, Frank Bush, Frank Moran, Senator Frank Bell.

John Hart, Big Bill Devere, Arthur Rigby, Bobby Newcomb, Fayette Welch, Jake Budd, Cool Burgess, Charles White, Edwin Booth, Chas. Postelle, Geo. Powers, Frank Kerns, Chas. Duprez, Lester and Allen, Happy Cal Wagner, and hundreds of others.

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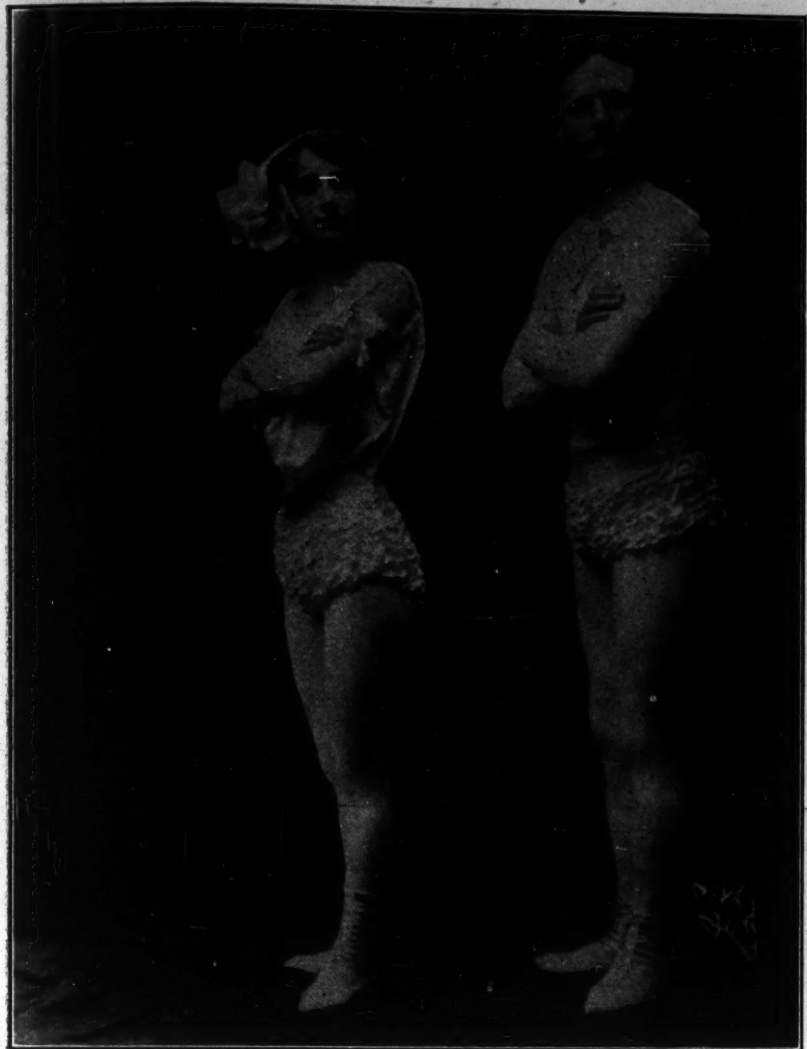
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THE FLYING LA MARRS.



MAJOR BURK.

Major Burk, the lightning drill artist, was born in New York; a descendant of ancestry that served in the war of 1776. At the outbreak of the Civil War, 1861, Burk enlisted in the famous Scott Life Guards, 4th N. Y., a two years' regiment. In June, '63, at the call of President Lincoln for volunteers to check the Confederate Army's advance in Pennsylvania, he re-enlisted in the 71st Regiment, N. G. N. Y. (in which regiment his father was a member, participating in the first Bull Run Battle). At the close of the Civil War Burk was appointed armorer of Duryea's Veteran Zouaves. In this position he devoted his leisure time to musket drill practice. In 1868 he commenced his theatrical career, appearing in the principal theatres of America as the American Military Sensation, with marked success. He made his first professional visit to Europe in 1876, his performance meeting with great favor. In subsequent visits he duplicated his previous success, demonstrating to the Europeans that the American soldier could drill—"a little bit."

This marvelous and sensational perform-

ance with the musket and bayonet (original and performed only by Major Burk), in the principal theatres of America and Europe, has won the highest encomiums of the press, and public and all military men who have witnessed it have pronounced him the greatest musket drill expert of the age. He has jesty King Edward, of England, and by our distinguished comrades, Lieutenant-General N. A. Miles, General Rosecranz, and by many other notabilities whose names could be mentioned by the writer if space would permit.

Major Burk has written several military sketches, viz.: "The Outpost," "A Hero," "The Countersign," which he has produced and played successfully with companies of his own. In later years he turned his attention to management. For several seasons was manager of the "Twelve Temptations" Co., one of the largest and most expensive productions that has toured the U. S., and later manager of the Trocadero Theatre, Philadelphia. From being an all-around-the-world traveler he has now settled himself to "stay at home."

He is a life member of B. P. O. Elks Lodge No. 1, New York; Star of Hope Lodge 430, F. and A. M., New York; Past Commander Robert Anderson Post, G. A. R.; Past Commander Garrison No. 12, Army and Navy Union; Past Secretary White Rats of America; member Actors' Fund of America—a man of quiet demeanor and generous disposition, steadfast and loyal to his friends and all those whose good fortune it is to have the honor of his acquaintance.

THE FLYING LA MARRS.

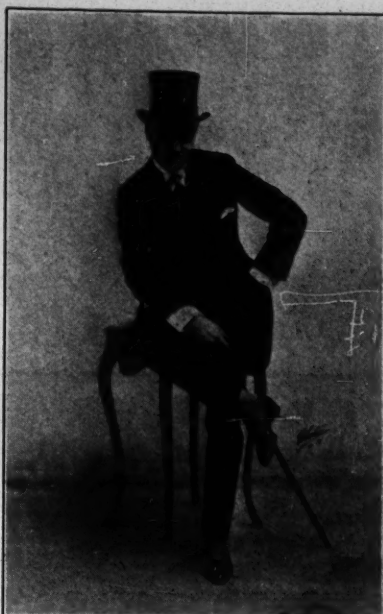
A neat and classy act. Doing more real and sensational tricks in five minutes than any other trapeze act in vaudeville. Playing United time. Personal direction, Max J. Landau.

FRIDA HAAS.

Frida Haas, stenographer, writer and correspondent to European newspapers, has become a full-fledged citizen of the United States, and as soon as the women of the Empire State get suffrage rights Miss Haas will certainly make the most intelligent use thereof. Miss Haas was born at Erfurt, Germany, twenty-five years ago, came to New York and has since then made her home in the Bronx. Miss Haas is well known to German readers under the pseudonym, "Berliner Range." She is highly intelligent, a fast worker in the domain of journalism and a great lover of animals. Her literary talent is well developed. She writes for the English papers under the name of "Berolina."



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JACK E. GARDNER.

The musical comedy comedian, in vaudeville. Maryland Theatre, Baltimore, this week.

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Declared by press and public to be one of the best sister acts in vaudeville. They sing, dance and play the piano, and are the hit of every bill. Their costumes are pretty and tasty, and they know how to wear them. Lew Golder, 1105 Palace Theatre Building, New York, is their manager.

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The ladies of "An Alaskan Honeymoon" Co. are presented by Willette Chartres and J. Frank Holliday, and company of seven. The cast includes Sam Carlton, well known Hebrew comedian. The offering is one of the most elaborately staged, scenically, etc., that has been seen in the East for many seasons, and is playing United time, with Max J. Landau as booking representative. The act is in big demand, as it is replete with bright comedy, lots of music and the prize dancing chorus. "An Alaskan Honeymoon" is enacted in three elaborate scenes.

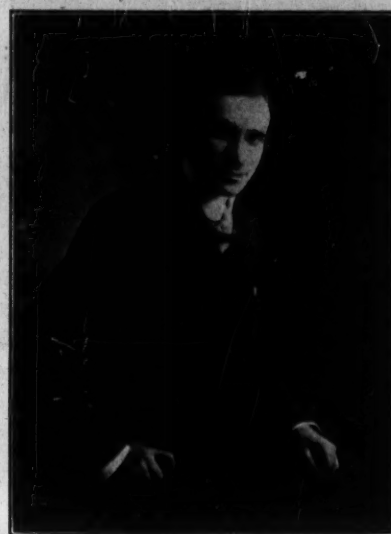


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COPY OF MANAGER'S REPORT OF ONE OF THE BIGGEST HOUSES IN VAUDEVILLE.

Three Creighton Sisters, Singing and Dancing, 13 Mins.; Three.

In the Three Creighton Sisters vaudeville has secured a most pleasing girl act. They are ace high in looks and appearance, and they should be complimented for their good judgment in wardrobe selections. A more nifty appearing act has not as yet stepped upon these boards, and that is saying a whole lot. In fact, everything is in their favor. They did splendid work in the singing department, and they took the house by storm with a corking repertoire of dainty dances. Several of their vocal numbers are accompanied by one of the girls on the piano, nicely executed. Credit must be handed to the smallest of the trio, for her bit of "nat" soldier was put over effectively. The dancing numbers are their principal assets. When they left the stage they were applauded most vociferously, and they well deserved it. They acknowledged the big ovation with five curtain calls.



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PROPHECY FOR THE FUTURE—ENCOURAGING!

BY LYMAN B. GLOVER.

It is always the better part of common sense to look all facts squarely in the face and then, if one can gather encouragement from them, so much the better. Neither the pessimist who insists that the theatrical business has gone to the dogs, nor the optimist who can see nothing but a clear sky, can carry much weight against opposing facts which cluster around the proposition that the business of the theatre is neither very good nor exceedingly bad.

One thing is certain, that those who study the conditions calmly and without too much bias of self-interest, have come within safe-propagating distance of some very decided changes for the better. They can now hang out their signal flags with reasonable assurance that their predictions are based upon something more reliable than hot air or telegrams from the Medicine Hat of theatrical knowledge.

cated old age may wallow together in the vile details. In this horrifying "uplift," as it is supposed to be designated by the superior persons who despise the commercial manager with his respectable goods, the regular people of the stage and the theatre participate only under protest. They are dragooned for the time being by external forces marked with respectability, but the period of this unwelcome debauch is nearly over. The coming year will see no more of such plays. Managers do not want them, and the little band of reformers who philosophize in muck and mire and pretend to uplift the public with exhibitions of harlots, pious and vile disease may turn their attention to something else, when they find that their little day is over.

On the whole even an offhand prophecy for the future is encouraging.

ACTORS' FUND NEEDS HELP.

NOW SPENDING \$60,000 ANNUALLY FOR RELIEF—MR. FROHMAN'S APPEAL TO PLAYERS.

Over the signature of Daniel Frohman, president, the following appeal is being sent out to theatrical people in behalf of the Actors' Fund of America:

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Annual dues are now payable, and interest in the welfare and progress of this great charity is naturally more keen now than at any other time of the year.

Because of the Fund, assistance for the sick and destitute, the aged and infirm members of the theatrical profession is no longer sought with humiliation from the outsider. The Fund cares for all without discrimination. During the thirty years of its existence it has distributed more than a million dollars in charity.

It is now spending \$60,000 a year in relief, is supporting thirty-five retired actors and actresses at the Home, and assisting with weekly financial aid 125 sick and destitute professionals throughout the United States.

Every member of our great dramatic profession owes it as a duty to seek membership in the Fund, either by the payment of the annual dues, \$2, or by becoming a life member for \$50. The prosperity of to-day does not preclude the possibility of an application for aid in the future. Why not, then, become a living part of this great beneficence?

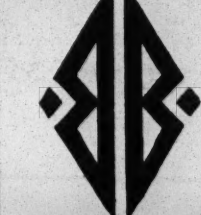
Do not put it off for a day lest it pass from your mind. Join the Fund now.

Membership entitles you to the use of the reading and reception room at the Fund headquarters, Longacre Building, 9th floor, 1476 Broadway, New York City, which is provided with all the dramatic papers, daily newspapers, books, stationery, etc., and you are also entitled to vote at the annual meetings. Address Daniel Frohman, president, Lyceum Theatre, New York.

RE-ARREST ACTRESS FOR MURDER.

The Hoboken police, who detained and later released Frances Hitteneier, twenty-five years old, of 113 Hudson Street, Hoboken, after the murder of William Gorch, re-arrested her Jan. 31, and locked her up on the charge of murder. Gorch was killed on the morning of Jan. 27 in the College Inn, kept by Joseph Williams, at 56 Second Street, Hoboken. Williams, the proprietor, was recently indicted by the Grand Jury, on the charge of murder, and Miss Hitteneier is accused of being implicated in the crime. She is known to the stage as Lillie Holmes.

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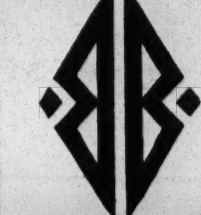
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BY HARRY MONTAGUE.

1

There's a land out in the West, where Pacific
waifs flow,
A land of fruit and flowers, that we want
you all to know;
It is Southern California, where orange blossoms
grow,
Where vineyards, orchards, dairies, farms,
are free from ice and snow.
The farmer and the settler, and the hardy
sons of toil
Will find our valleys rich in crops, because
we've got the soil,
And there's room for all skilled labor, yes,
room enough for all,
In glorious sunny Southern California.

CHORUS.

We've got the water and the land, we've got
the climate, too,
No matter what profession, there's plenty
here to do,
The door of opportunity stands open wide for
you
In glorious sunny Southern California.

2

In Southern California, in December and in
June,
The weather is delightful, and roses always
bloom;
A land of boundless energy, a land of bound-
less room;
Our crops are large, our land is cheap, don't
wait, but come here soon.
We'll welcome the investor and the tourist
to our land,
We'll greet all who come—with heart and
brain and hand;
Southern California wants you, so come and
join our band
In glorious sunny Southern California.
LOS ANGELES, January, 1914.

SPIEGEL'S GRAND.

Max Spiegel has closed a ten year lease with the Goldberg Brothers, of Hartford, Conn., for a new building to be built at 1091 Main Street, in that city. The house will seat 800 in orchestra and in balcony and boxes, 700. The house is of fireproof construction, and will have two basements. The stage, twenty-seven feet deep, eighty feet wide.

The plans were drawn by a local architect, Fred O. Walls. On the Main Street front there will be a large entrance and office building, and there will be a lobby through this office of twenty feet in width and about sixty feet in depth. The house will be called the Grand. The policy will be given later.

WM. (BILLY) LAKELAND, the formerly well known horseman, died, Feb. 2, at St. Mary's Hospital, Brooklyn, N. Y.

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LOVE'S MELODY
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LA RUMBA ⁺
Song and Tango

RIO BRAZILIAN MAXIXE
Maxixe

JUNKMAN RAG ⁺
Song and Trot

SOME SMOKE
Trot

LEG OF MUTTON
Trot

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NIGHTS OF GLADNESS Song
Another "In the Shadows"—another "Glow Worm"

ALL THE LOVIN' I HAD FOR YOU IS GONE! GONE! GONE!
The Cabaret singer's favorite

OVER THE GREAT DIVIDE
The popular "Divide" song

LONELY CABIN ON LONELY ROAD
S. R. Henry's latest ballad success

JUNKMAN RAG
A real Ethiopian song

WHAT IT TAKES TO MAKE ME LOVE YOU, YOU'VE GOT

SOME BOY
That great big hit

Lillian Lorraine's Hit TAKE ME TO THAT BALLIN' THE JACK TANGO TEA

MY HEART SHALL FIND YOUR HEART

LOVE'S MELODY
Another "Nights of Gladness"

WHEN I WANT A LITTLE LOVIN' HONEY, HOW I LONG FOR YOU

DADDY HAS SWEETHEART

WHEN I TOLD SWEETEST GIRL SWEETEST STORY EVER TOLD

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JUNIE MCCREE,

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MISS LEVER, of Fletcher, Lever and McCabe, recently lost her purse containing \$110, at Fort Wayne, Ind.

DONOVAN AND ARNOLD have just closed five weeks on the Inter-State time, where they were a feature and success, and open on the Southern time, booked by Harry Mondroff, from the United Booking Office, for ten weeks, opening at the Orpheum, Birmingham, Feb. 9.

JACK HANSON sailed for England 4, to stage several of his acts, including "The Judge" and "The Girl of the Golden West."

This Clarence Slater and Brother are conducting the Victor Theatre, Footscray, Victoria, Australia.

BELLE DIXON, billed as the dainty singer of popular songs, is booked solid, on the Loew, Sullivan & Conditine time, under the personal direction of Jack Marshner.

Deaths in the Profession.

Wm. J. Sully.

Al. Postell sends us the following:

"William J. Sully, who died very suddenly, Dec. 23, at La Follette, Tenn., while with Reno's 'Human Hearts' Co., was born in Boston, June 23, 1858, and was a graduate of the old variety school. He entered the profession in '08, as one of the original 'Four Bay State Boys,' composed of Billy Sully, John McVickers, Patsy Howard and Harry Drummond (the two last named are still living)."

"They opened at the Howard Athenaeum, Boston, in a neat singing and dancing act. It was one of the first four acts of its kind, and was a tremendous success. After a stay of several weeks at the Old Howard, they went to Morris Bros. Minstrels on Washington Street (now the Old South Theatre, after which they went on the road, billing variety and minstrel engagements, and while on the road Mr. Sully met Billy Williams, with whom he joined hands, and under the team name of Williams and Sully, they presented a black face song and dance wench sketch, entitled 'Pastimes on the Plantation.' Williams as the wench and Sully as a pickaninny, changing to burlesque boxing finish (one of the first to do an act of this kind)."

"After playing all the leading variety theatres and minstrel halls they went to Harrigan & Hart's Theatre Comique, on Broadway, near Broome Street, New York, for a run; after which they joined Jack Haverly's Minstrels for several seasons. Later joined Billy Arlington's Minstrels, from which they went with the Howard Athenaeum All Star Combination, followed by Tony Pastor's and Hyde & Behman's road shows."

"After separating from Williams Mr. Sully joined Nellie German's comedy sketch, and they played the leading variety theatres as headliners, from Coast to Coast, after which Mr. Sully drifted into comedies, playing the leading comedy parts in 'A Barrel of Money,' 'Skipped by the Light of the Moon,' 'A Bunch of Keys,' and others."

"In 1895 he joined Ohas, E. Blaney's 'A Ragging Check' Co., for three seasons. Then joined Florence Bindley's Co., then Wallick's 'Cattle King' Co."

"Seasons of 1900, '01 and '02, he played John James O'Grady, in 'The Sunshine of Paradise Alley,' with John Walsh. Seasons of 1903, '04, '05 and '06, he played Jean Mason, the leaven character part in Nauderville's 'Human Hearts.' The Fall of 1907 he joined Schubert's 'Earl and the Girl' Co., playing the character of Dedham until the Spring of 1909. He went into vaudeville in a comedy sketch, with his wife (Janet Miller) until 1911, when he and his wife joined Ohas E. Reno's 'Human Hearts' Co., he played his original character, Jem Mason, and managing the show, and his wife playing the part of Samantha Logan for three seasons until the time Mr. Sully was stricken with pneumonia, which caused his death after a few days of illness, when the show disbanded, leaving his heart-broken wife alone among strangers."

"As soon as the Knoxville Lodge of Elks found out that Mr. Sully was an Elk of Paterson, N. J., Lodge, of long standing, they immediately came to their assistance with doctor, nurse and help, and took care of their every want; and after the death of Sully they took charge of the body and had it shipped from Knoxville, Tenn., to Westboro, Mass., and with it sent a brother Elk, a Mr. Weller, to accompany the remains and Mrs. Sully to her destination, to give her every care. The remains were taken to the home of their friends, Mr. and Mrs. Gentner, where they usually made their summer home, and where services were conducted by Rev. Thomas O. Richards. Delegations from Marlboro and Framingham Lodges of Elks were present with floral pieces, and accompanied the body to Pine Grove Cemetery, where it was placed in a vault."

"Mr. Sully will be greatly missed, both in and out of the profession, as many friends will mourn his death. He had not an enemy on earth as he had the disposition to make friends wherever he went, one of those whole souled, well-met fellows. A clever actor and a gentleman, he always greeted you with a smile, and was ever

ready to give you a helping hand and a God speed you, right from the heart, and a friend to the core. Miss Sully, who survived her husband, to express her sincere thanks to the Knoxville Lodge of Elks, and the members who so kindly showed her and her husband every attention and consideration during his illness and after his death. She says she can't thank them enough for coming to her assistance in the dark hours of her trouble."

Lionel Lawrence.

Lionel B. Lawrence, for years a well-known figure on Broadway, and an actor and musical comedy stage manager, died in this city at St. Mark's Hospital, after a short illness from nervous breakdown, Jan. 20. Mr. Lawrence, familiarly known as "Larry," a nickname bestowed on him by Barney Fagan some twenty years ago, was a native of New York, and at his death was fifty-one years of age.

His parents, who were very well-to-do, educated him in Paris, and it was his boast that he could speak better French than English. He graduated at Annapolis with naval honors, but fate had other things in store for him, for after drifting around the world he landed in San Francisco in 1879 or 1880, and went on the stage. In 1893 he was in the employ of W. W. Randall, the well-known theatrical manager, and in the Spring of 1913 was again in Mr. Randall's employ in his dramatic agency on Broadway. Mr. Lawrence remained with his employer several months, going with Sim Williams, the burlesque manager, in whose employ he was when he died. He became prominent as a stage manager during his connection with Geo. W. Lederer, at the Casino, and with the Sires at the New York Theatre.

It was at the Casino that Lawrence created the parts of the chef and the reporter, in "The Belle of New York," going with that organization to London, and in the British provinces playing the leading role previously created by the late Dan Daly. When the demand for the piece was so great that they wanted it played in Paris, in French, Mr. Lawrence staged it with a full French company, playing the leading part himself, in French. His last important part was that of "The Devil," in Henry W. Savage's road company. After that he appeared in vaudeville with more or less success, until he joined Mr. Randall's office forces. "Larry" was of a happy-go-lucky character, his own worst enemy, but always with a host of friends. He was often spoken of as the most married man in the theatrical profession, but most of his matrimonial ventures were said to be grossly exaggerated. He leaves two brothers, Walter N., the well known manager, and Percy, the latter not identified with the stage.

James Russell.

James Russell, of the popular team of comedians known as the Russell Brothers, died, Jan. 31, at his home, 89 Fourth Street, Elmhurst, L. I. He and his brother John delighted the people of this country for thirty-five years, and during most of that time appeared in the sketch called "The Irish Servant Girls." Their familiar quips about watering the gold fish, taking the cow out of the hammock, and the rest of their droliceries, and "Why 'The Two Orphans' is the saddest play I ever saw for fifty cents," made them favorites from one end of the country to the other. Oscar Hammerstein once persuaded them to leave the variety stage and go into a musical farce, but the venture was not successful. Three years ago James decided to retire because he did not recover his health after suffering a nervous breakdown. His brother also decided not to return to the stage.

James Russell was born Oct. 26, 1859. He had accumulated a fortune in his profession. Funeral services were held Feb. 2, in St. Bartholomew's Church, at Elmhurst.

Ralph Dunstan. An unsigned communication informs us that Ralph Dunstan, aged twenty-nine years, a popular Dutch comedian, of the team of Dunstan and Lee, died in Atlanta, Ga., Wednesday, Jan. 31, of tuberculosis, after a long illness. Interment was made in West View Cemetery in Atlanta.

Charles Marshall Jellett.

Charles Marshall Jellett, the dramatist, was drowned when the steamer *Monroe*, of the Old Dominion Line, was sunk after a collision with the steamer *Nantuxet*, of the Mariners' Line, just off the coast of Norfolk, Va., at 1.30 A. M., Friday morning, Jan. 30. Mr. Jellett dramatized the Augustus C. Evans novel, "Macaria," and was aboard the *Monroe* en route to New York with the rest of the William Woods "Macaria" company, which closed its season in Wilmington, N. C., Thursday night, Jan. 29, after a brief tour in the South.

As a youth Mr. Jellett had worked on *The Baltimore Herald*, in Baltimore, Md., in which city he spent much of his early life. It was George M. Ballinger, then general manager for Charles E. Blaney's attractions, who brought Mr. Jellett to New York and gave him a position. He later became treasurer of a theatre in Yonkers, and then assistant treasurer of the Broadway Theatre, and had recently been connected, in a managerial capacity, with the road company, playing "The Red Widow." He was popular, and it is said, was engaged to be married to a young woman residing in Yonkers. Another member of the "Macaria" company drowned was George Lewis, character man.

Percy Hollis. An eighteen year old English hoop roller, who, with John and Julian Gregory, was with the Young-Adams Co., and was about to rejoin Frank L. Gregory's Troupe of hoop rollers, was taken ill recently and died at 5 A. M., Feb. 1, at the New York Hospital. Frank L. Gregory and his English troupe of hoop rollers, who have played before the crowned heads of Europe, will not appear at the Palace Theatre, as announced, but return to England. Mr. Gregory had the remains cremated three hours after demise. Young Hollis's father, broken hearted, at once cancelled the engagement at the Palace and announced the entire troupe would return with the remains to Europe on the first outgoing liner. The players left England on the *Oceanic*, Jan. 15, and Hollis fell ill on the way over, owing, it was said, to the roughness of the voyage. On arriving here his condition was such that he was immediately taken to the hospital. He was born in Liverpool. His father, though American born, had not been here in eight years. The troupe of hoop rollers in which the son played, had never appeared in this country, and Gregory had looked forward to an extremely prosperous tour.

George L. Lewis. character actor, of William Wood's "Macaria" company, which was aboard the *Monroe*, of the Old Dominion Line, when that steamer was sunk off the coast of Norfolk, Va., early Friday morning, Jan. 30, after colliding with the steamer *Nantuxet*, of the Mariners' Line, was one of the two members of that theatrical organization who were drowned. Mr. Lewis was best known in recent years for his work in "The Volunteer Organist," as a member of a cast presenting that comedy drama, six years under the management of W. W. Newcomer. He had also appeared in vaudeville with Una Clayton, in a sketch. He was born in Australia, and was fifty-three years of age.

Lena Laproche. twenty-two years of age, died, Jan. 24, in the home of her parents in Holyoke, Mass., after a three months' illness. She was employed as pianist in the Grand motion picture theatre, there. She is survived by her parents, three brothers and one sister. Funeral services were held from the family home Jan. 26, followed by a high mass of requiem in the Perpetual Help Church, and interment made in Notre Dame Cemetery, South Hadley Falls.

John F. Hummel died Jan. 22, at his home in Hot Springs, Ark., after a lingering illness. He was for ten years with the B. E. Wallace Circus, and later had his own shows. He was well known in the West and middle West. He was born in Cincinnati, O., March 6, 1858. He is survived by a daughter and two grandchildren.

Maurice Kraus. thirty-six years old, formerly treasurer of the Dewey and Olympic Theatres, New York, and son of Geo. J. Kraus, died at Red Bank, N. J., Feb. 1, after a long illness. He was buried from his mother's home at 105 East Fifteenth Street, New York, Feb. 3.

Ellis Wilson. beloved daughter of Fred Wilson, died Jan. 31, at the American Hospital, in Chicago, Ill., aged thirty-four years.

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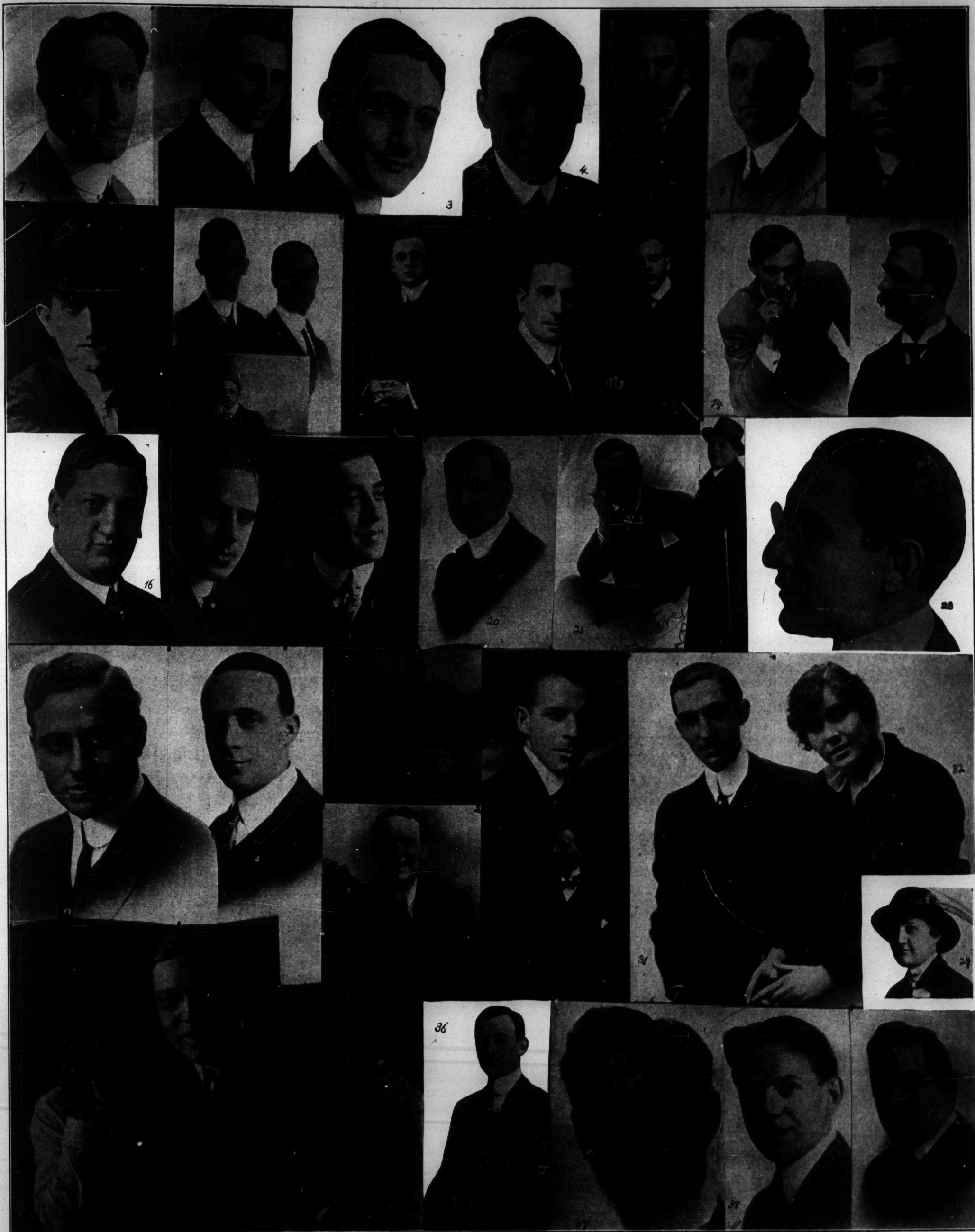
Gustave Wieber. a former well known baritone, and actively identified with the Arion Singing Society of Brooklyn, died, last week, at his home, 16 Judge Street, Williamsburg. He was fifty-seven years old, and was born in Germany.

Carl Keever. formerly a stage hand at the Nelson Theatre, in Logansport, Ind., died, last week, in Tennessee, where he had been for his health. The remains were sent to Logansport, for burial.

Oscar Lewis. formerly of the vaudeville team of Green and Lewis, died at the home of his mother in Oregon, Ill., Jan. 29, from tuberculosis. He is survived by his wife (May Fleming) and two children.

JOHN B. GIESLER. late of the Honey Boy Minstrels, is requested to communicate with Chas. B. Giesler, Co. K, First Inf., Schofield Barracks, Hawaii.

SOME EXPERTS IN THE NEW YORK SONG SHOPS



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6—Jack Glogau
7—Ben Edwards
8—Joe Hollander
9—Bob Miller and
Jack Redmond

10—Jack McCoy
11—Hilse Thomas
12—Jack Halev
14—Don Ramsay
15—Theo. Wenzlik

16—Melville Morris
17—Dick Jess
18—Dave Oppenheim
19—Phil Kornheiser
20—Phil Bush

21—Ralph J. Levey
22—Sol Levy
23—Lewis F. Muir
24—Edna Williams
25—Herman Klein

26—Arthur Behim
27—Ira Kessner
28—Jeff Branen
29—Solly Cohau
30—Arthur Lange

31—Nat Vincent
32—Mrs. Nat Vincent
33—D. A. Esrom
34—Teddy Morse
35—Lew Brown

36—Ed. Morbus
37—Ernie Ball
38—Frank Hennigs
39—Bob Russak

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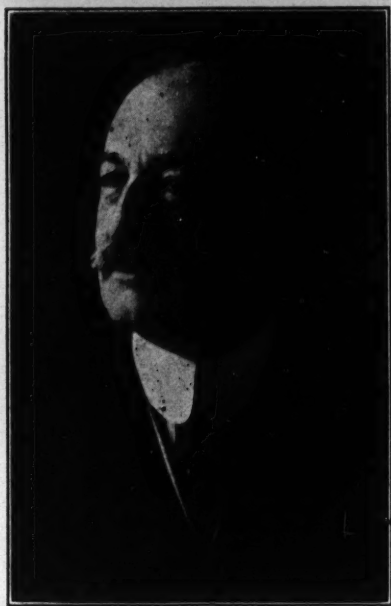
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New York Paris London
TELL YOUR DRUGGIST TO GET IT FOR YOU.



Wet the brush and lather. It's fine, cool, refreshing.



FRED E. WRIGHT.

"A showman in every sense of the word," would best describe Fred E. Wright, at present manager of the Plymouth Theatre, Boston, and recently appointed in that capacity for the new Cort Theatre, in that city.

Mr. Wright, or better still, "Fred," as he is frequently addressed, has had a remarkable career. While his connections with the show business dates back many years, due to his early advent, his activities to-day would surpass the vigorous and ambitious youth, his bustling spirit being one of his many admirable characteristics.

Like the proverbial saying, Mr. Wright was "born for the show game." His keen analytical manner of sizing up the difficulties that as a rule present themselves, is marvelous. The best proof of this is in the big success achieved by the Plymouth Theatre, during its brief career under his management.

Even in the face of his intimate knowledge of the game he's never officious, nor does he shy at a suggestion. Moreover, he is humane, big-hearted, and above all, absolutely on the square.

Perhaps there are but few of the younger generation of the present day playgoers who are cognizant of the fact that one of the biggest achievements in his early career was his management of Haverly's Famous Minstrels. He was at that time the youngest manager of the largest show in the world. He journeyed the troupe to England where it was booked for an engagement at the Drury Lane Theatre, in London. He later turned his attention to outdoor events, and promoted the first walking contest given under canvas in America. The event took place in Boston, and proved a big success. His connection in this department enabled him to discover Frank Hart, the colored pedestrian, whose walking records for years astounded the universe. He then became associated with Dan O'Leary, on the latter's return to this country after capturing the Ashley belt in London.

His next step was in the promotion of outdoor spectacles in Cincinnati. He remained there for nearly four years, and was wholly responsible for the construction of the mammoth Carnival Park in that city.

A business journey to New York offered him the opportunity to associate himself with "Charley" Hoyt, at that time the country's foremost playwright. He was assigned to the complete management of all of Hoyt's attractions. He handled every new show, from "The Midnight Bell" to the last play that Hoyt wrote. In all he was connected with the dramatist for more than ten years.

This was followed by the production of several plays. One of these, "York State Folks," proved one of the best rural plays ever written. At this time misfortune dealt a heavy blow to the manager, when Arthur Sidman, the author and star of the piece, died suddenly a few weeks after the play had received the unanimous praise of press and public. To add to his already calamity, a few months later Belle Archer, a star in another of his plays, also passed away.

His next big venture was the staging of the colossal spectacle, "The Fall of Babylon." The piece was staged in conjunction with the Barnum & Bailey Circus.

At this time the Shuberts, who were waging a bitter war against the "syndicate," and anxious to annex a real "live one," placed him in charge of numerous road attractions. From here he went to the Liebbers, and has been with them ever since. He was in charge of William Hodge, in "The Man From Home," for six years. It was during its long record run in Boston when Mr. Wright foresaw the possibilities of another first class playhouse for that city. He had scarcely taken the matter under serious consideration when plans were already drawn for the construction of the Plymouth Theatre. When the theatre was finally completed many skeptics declared that it could not pay, the belief being based upon the out-of-the-way location of the playhouse. But Wright, who is also known for his broad views, maintained that with the proper management and proper plays, any theatre might be made to pay. These claims were amply substantiated by the liberal profits that the theatre has since made.

Coincident with his career and connections with Boston, where he is familiarly known, Mr. Wright has managed the three plays that have established record runs in the city's theatrical history, namely, "A Temperance Town," twenty-four weeks; "The Man From Home," twenty-seven weeks, and "Disraeli," nineteen weeks. The latter piece achieved its long run at the Plymouth, while the other pieces were put on at the Park Theatre.

Aside from his fond admiration for his work he possesses a keen interest in the national game—a deep dyed-in-the-wool fan.

Anniversary Greetings to My Friends Throughout the World

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Third Tour of the World in Preparation

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Vaudeville's Most Distinct Novelty

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6 WEST 37th St.,

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54 W. 31st St. AFTER MARCH 15

WIGS

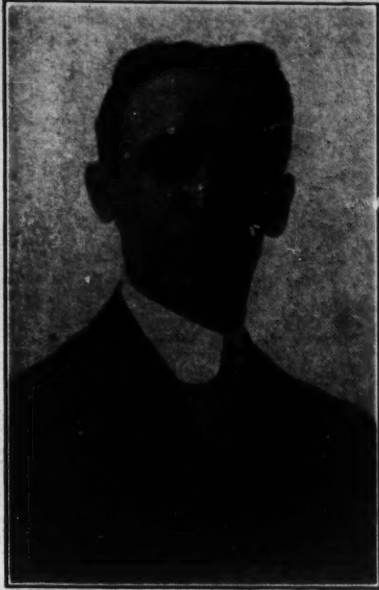
Gents' Dress, real hair, ventilated part. \$1.85, \$2.35, \$3.25, \$5.00; Bald Jew, Irish, Tom, German, Old Man, Rube, \$1.15, \$2.50, \$3.50, \$4.25, \$7.00; Crop, \$1.15, \$1.75, \$2.50; Negro, 50c., 75c., \$1.00, \$1.25, \$2.50; Topsey, 75c., \$1.50, \$2.25, \$3.50; Indian, 75c., \$1.50, \$2.15, \$2.75, \$4.00; Marguerite, 75c., \$3.50, \$7.00; Clown, 50c., 85c.; Japanese Lady, 75c., \$2.75, \$3.50, \$5.00; Chinese, 75c., \$1.25, \$2.50; Bridget, 75c., \$3.75, \$5.00; Soubrette, \$3.00, \$5.50, \$7.00; Old Maid, 75c., \$3.00, \$3.95, \$4.50, \$7.00; Pompadour, \$4.25, \$5.00; Mary Jane, 75c., \$1.00, \$3.00; Ladies' Statuary, \$4.25, \$6.00, \$7.00; Legit. Wig, \$2.50, \$3.25; Ladies' Utility (can dress either way), and Modern Day Dress Wigs, (with parting) \$6.00; Wild Girl, \$2.00, \$2.75, \$3.75, \$5.00; Negress, \$2.50; Indian Lady, 75c., \$6.00, \$7.00; Japanese, 75c., \$2.50, \$3.00, \$6.00; Mephisto, \$4.00; Imported Bald Character Wigs, \$2.50, \$4.25; Gents' White Court, \$3.00; Mustaches, 20c., 30c., 50c., \$1.00; Chin Pieces, 20c., 35c., 60c., 75c., \$1.25; Full Beards, 60c., \$1.00, \$1.25, \$2.50; Tramp Beards, 40c., 50c., \$1.00, \$2.00, \$2.50; Sluggers, 35c., 60c.; Mutton Chops, 35c., 75c. Pkg. Stage Money, 25c. Stein's Make-up. Hat measure for wig size. All wigs prepaid. Keep this Clipper for reference, as this ad. appears only occasionally.

PERCY EWING SUPPLY HOUSE, 717-719 N. WATER ST. DECATUR, ILL.



GERTRUDE DES ROCHES.

GERTRUDE DES ROCHES.
Is seen in vaudeville, in her new, delightful little song scene, entitled "The Tango Tease."
Miss Des Roches only arrived in this country from Europe several weeks ago, with a real novelty act and a beautiful wardrobe of gowns, all made in France.
Miss Des Roches will be in this country only a short time, as she is booked to open in Paris, January, 1915.



GEO. W. MEYER.

Geo. W. Meyer, at the head of the publishing house that bears his name, has achieved more success in the short time that he has been connected in the music business than any other writer.
He is one of the youngest composers of the day, and has already turned out some of the country's biggest song hits.
The first song that started him on his successful career was entitled "Somebody Else, It's Always Somebody Else." "That Mellow Melody," "Daddy Did a Wonderful Thing," "Find Me a Girl" and "Underneath the Cotton Moon" followed in rotation, and also earned him a place among the leaders.
At present he is giving his attention to the country's choice, called "Across the Great Divide I'll Wait for You." Judging from the way it is progressing it will far exceed any song ever put on the market.



WILLARD HUTCHINSON, ASSISTED BY LOTUS ROBB, IN "A LEAP YEAR LEAP."

OUR LONDON LETTER.

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

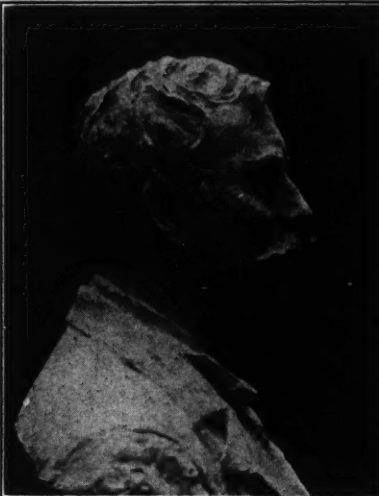
JAN. 31.
There is hardly a popular favorite of the dramatic stage that has not succumbed to vaudeville now. H. B. Irving is the last. It was no secret to his friends that Sir Henry Irving hated the very name of the music hall, and it is inconceivable that he could ever have appeared in one. But both his sons have given way. Lawrence has quite the vaudeville habit. H. B. Irving appeared at the Palace Theatre on Monday night in a one act play, adapted from the French by Cosmo Hamilton, entitled "The Vandyck." It was used for occasions by Sir Herbert Tree and Little Grossmith, and, in fact, suited much better than it suits its present exponents. Except for the salary, I would not say that vaudeville work could seriously attract "H. B." "The Vandyck" is a spurious picture adorning the apartment of a vulgar, wealthy collector. Other articles of virtue have great value. An eccentric visitor entered the apartment and behaved with the wildest extravagance. Soon there appeared a mad doctor and stalwart attendants, who claimed the strange creature as an escaped lunatic. The affrighted connoisseur fled, and promptly the intruders revealed themselves as ingenious and daring burglars, with the pseudo-maniac for their chief. They stripped the apartment to the walls, but they left the Vandyck. For that they had no use. Irving was respectfully received; no more.

This bedroom stuff is really becoming tiresome. Here it is again in "The New Leaf," by Charles Dickenson, produced at the Tivoli on Monday. The essential parties to the story are Monsieur and Madame Roussell, a semi-attached couple. Madame thought she would turn over a new leaf and devote her-

self to her husband anew. So she sent for her lover, Charles Monnery, to tell him so, and she received him in her bedroom, having prepared a generous supper to soften the blow. Oddly enough, Monsieur Roussell also decided to turn over a new leaf, and paid an utterly unexpected visit for the announcement of his intention. Charles was hidden away, Roussell cynically affected not to see him, and connived at his escape, knowing that Madame Charles was waiting outside. Upon the embraces of the re-united Roussells the curtain falls.

Bertie Sheldon, long time Tree's stage manager, now the Stoll producer, is mainly responsible for the newest revue, entitled "Oh! Joy." It has been tried on the road. On Monday it was put into the Coliseum program. It is a spacious affair, but it is capable of much improvement in humorous detail. The part of the heroine is entrusted to Pearl Bartie, who came over, in the first instance, for the production of "Come Over Here," at the Opera House, but quickly came to cues with the managers. She features "Peg o' My Heart" among her songs. The most important comic character is entrusted to George Crotty, an amusing fellow who blacks up. He sings "Get Out and Get Under." What "Oh! Joy" needs is something characteristic. There are about fifty so-called "revues" going round now, all cast in the same mould.

A case of immense importance to artists, and to the moving picture trade, occupied the law courts at the end of last week. The syndicate, of which Henry Tozer is the head, secured a judgment against Will Evans, to the effect that an artist engaged by a management for his exclusive services, may not duplicate his act in the picture houses. The syndicate declared that it wanted a decision, not a vindictive judgment; so the dam-



CHARLES E. NIXON.

Director of Publicity for the Selig Polyscope Co., of Chicago.

ages were fixed at a quarter only. Evans, in his extract, which was made some time ago, and did not, accordingly cite motion pictures, agreed not to personally perform elsewhere (the usual "barring" clause), not to send out number two companies with his sketches, and not to permit "colorable imitations" of the same. Evans contended that the moving pictures were like posters and helped advertise his work. George Morant and Arthur Roberts, said that Evans' sketches, no more than their own, could not be said to be "reproduced" without the dialogue, and they did a lot of funny business in court to prove this. But Judge Ballanche took the opposite view. He said that Evans' sketches depended mostly on his antics and facial expression, that the motion picture certainly reproduced the act and was in defiance of Evans' contract. As a matter of fact, the pictures are better than Evans' average performance, for he naturally put in all he was worth in front of the camera. Judge Ballanche's decision has created consternation. But it is not final. Evans immediately appealed to the higher court.

Scott and Whaley advise me of a big bunch of contracts with Moss Empires and other syndicates.

Claire Romaine, just home from Australia, gets to work in the Gulliver halls.

This is what a well-known critic has to say in greeting of the "Traffic in Souls" film, now at the Holborn Empire:

"The White Slave Traffic seems to have afforded (in America) an excuse for a hundred plays which, pretentiously moral, are immoral, without qualification. It is not for me to depreciate the importance of 'The White Slave Traffic' as a 'burning question,' or to discuss it in any attitude save one—it is a subject emphatically unsuitable for treatment in the way of popular entertainment. The moving picture has been an active sinner against morality and good taste. I am inclined to say it is just as great a sinner when it tries to get acceptance for such a film as 'Traffic in Souls' on the plea that it is giving the public information likely to arouse its conscience to stimulate its indignation, to encourage its vigilance. Of course, ninety-nine out of a hundred of the lurid sex novels and pamphlets which burden the book stalls are written in good faith, and for the public information, and ninety-nine out of a hundred readers derive and obtain more harm than good from their perusal. The cinematograph has such a splendid record as a popular educator, and such infinite possibilities, that to call such a film as 'Traffic in Souls' a popular educator is impudent, and the assurance that 'under no circumstances will a person under the age of sixteen be admitted to the performance' is simply an old showman appeal to persons above that age."

Alfred Butt lately lent the Palace Theatre for an afternoon exhibition of a series of films designed to popularize the British army. It was so great a success that regular matinees have been put in order.

Zanwill's play, "The Melting Pot," was done at the Court Theatre on Monday afternoon, by a society for the encouragement of the uncommon drama, called the Play Actors. But it is not believed that "The Melting Pot" could ever make a popular hit here.

Seymour Hicks is to resume management (?) with his wife, Ellaline Terris. They have joined Frank Curzon and together will operate the Prince of Wales Theatre, beginning Feb. 2, with "Broadway Jones," which they have already played on the road. Mr. Hicks has a wallet of other plays.



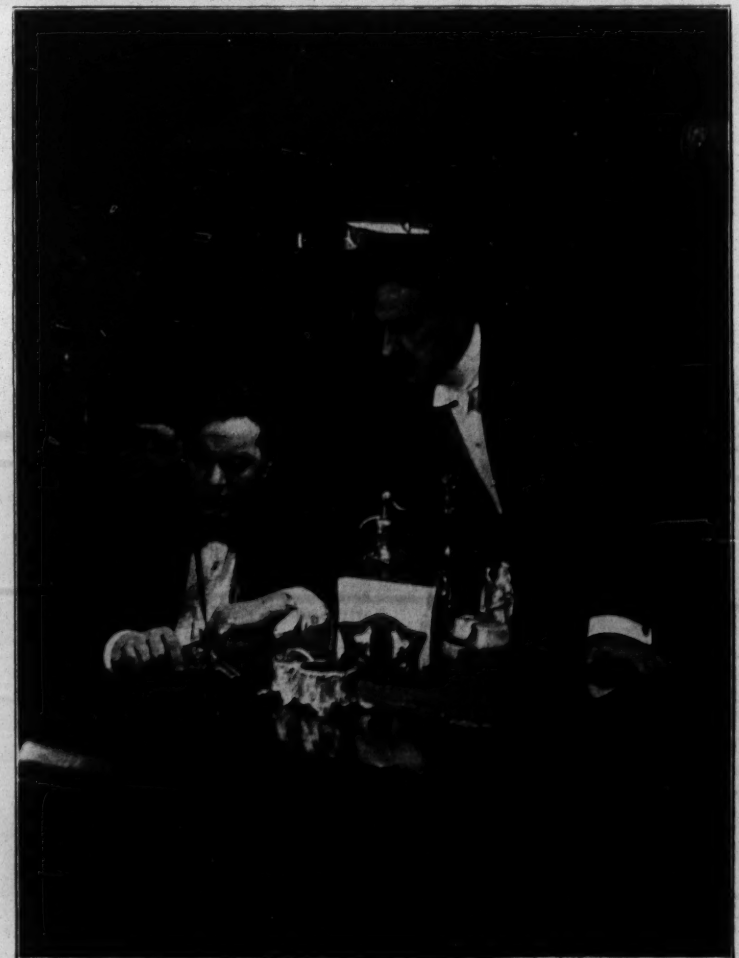
VIC. LE ROY AND MAE CAHILL.

Bon Ton Singers and Entertainers.

One of the best acts of its kind in vaudeville, a hit on every bill. This clever team started in the show business six years ago with a musical comedy called "The Matinee Girls." Since that time they have played vaudeville, burlesque, musical comedy, and produced shows. Le Roy and Cahill have

played nearly all the vaudeville circuits in the West and Middle West.

Le Roy and Cahill had their New York opening at the Murray Hill Theatre several months ago, and have been playing the U. S. O. time without a lay-off. Lee Muckenfuss, at the Palace Theatre Building, New York, is handling the act.



A Scene from Essanay's Two-Reel Dramatic Subject, "LET NO MAN ESCAPE."

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CONCEDED THE BEST BALLAD OF 1914

WOULD YOU TAKE ME BACK AGAIN?

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GRAND MA DOING IT NOW
DIXIELAND PICCOLO BAND
WHERE CAN I MEET YOU TONIGHT
WHY DID YOU MAKE ME CARE

JUST A LITTLE BIT OF GREEN
ON THE OLD FRONT PORCH
SHIP OF MY DREAMS
YOU'RE MY GIRL
I'M GOING BACK TO ALABAMA IN THE SPRING

IN THE VALLEY OF THE MOON
JUST A DREAM OF YOU DEAR
MINE
YOU'RE THE SWEETEST GIRL IN IRELAND

MIKE L. MORRIS
Manager

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JOE MORRIS MUSIC CO.

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New York City

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Grand Opera House Bldg.
Walter Willson, Manager

Why do folks keep Corns?



Why do you? Why do you merely pare them, or doctor them in old-time, ineffective ways?

Blue-jay ends corns—takes them out completely. Does it without pain or soreness. Does it to a million corns a month.

Why don't you employ it?

Blue-jay contains a little drop of wax. When you apply it the pain is stopped for good.

Then the wax gently loosens the corn. In 48 hours you can lift the corn out, and that ends the corn forever. New corns may come, but that old corn will never trouble further.

The **Blue-jay** way is simple, easy, painless. It is modern, scientific. It is so effective that it now is used on about half the corns in the country.

Paring merely eases corns. Other treatments palliate. **Blue-jay** takes the whole corn out, root, branch and everything. It costs but 15 cents to prove this, and never after will you suffer from a corn.

Blue-jay For Corns

15 and 25 cents—at Druggists

Bauer & Black, Chicago and New York
Makers of Physicians' Supplies

well. She is thirty-six. "But," she asks, "why should I, who have as my friends, the Americans, say, made my pile, go on dancing till my limbs become stiff and my hair gray? It is so much better, when one is able, to retire gracefully. It is one of the earliest things we learn on the stage, and it should be one of our latest accomplishments."

Some locations for Monday next, are: Joe Jackson, Palace Theatre; Paul Olinquavall, Hippodrome; Manchester, Carlisle and Welton; Empire, Wood Green; Charles Hart, Tivoli; Friend and Downing, Palace Camberwell; Alexandra Dargmar, Empire, Kilburn; May Moore Dupree, Palladium; Ella Shields, Empire, Poplar; Anna Downing, Hippodrome, Putney; Seeley and West, Hippodrome, Woolwich; Radford and Valentine, Empire, Newport; Houdini, Empire, Sheffield; Laura Guerite, Empire, Stratford; Beth Tate, Hippodrome, Birmingham; Toby Claude, Hippodrome, Brighton; Bert Coote and company, Alhambra, Glasgow; Scott and Whaley, Palace, Manchester; Cleve and Bunyea, Palace, Manchester; Ada Reeve, Palace, Manchester; The Three Moers, Metropolitan Music Hall; Tom Edwards, Empire, Kingston.

Maurice Farkas is off on a tour of East Europe. He will sing at the pleasure resorts of the wealthy.

Madeleine Lucette Rieve, who has suffered greatly from neuritis, has gone to Biskra for a cure.

A committee of the Actors' Association has carefully enquired into the Earl Court India Exhibition fiasco, and passed a strongly worded resolution to the effect that it was due entirely to a ridiculously inadequate capital.

Edward Peple's skit, "The Girl," was played, for the first time in this country, at the Victoria Palace on Monday, by Brandon Hurst and company. It was well received.

According to *The Mace*, the monthly theatrical journal edited by Ellen Terry's son, Gordon Craig, "The Theatre of Variety Theatre," the solemn, the sacred, and the sublime of art.

"THE CRINOLINE GIRL."

Julian Eltinge was scheduled to open at the Apollo, Atlantic City, Feb. 9, assisted by Herbert Corbell, Charles Morrison, Walter Horton, Herbert McKenlie, James C. Spottwood, Jos. S. Marba, Helen Lutterell, Mabel Turner, Grace Studford, Augusta Scott, and others.

SONGS

WRITER OF

"Any Little Girl That's A Nice Little Girl Is The Right Little Girl For Me"
"Think It Over, Mary"
"Good Night Nurse"
"Rusty Can-o-Rag"
"Let My Girl Alone"
"Take Me With You, Cutie, and Forget To Bring Me Back"
"I'm a Fireman's Love"
"I Want A Postal Card From You"
"Nobody Knows Where The Old Man Goes"
"Cristo Columbo"
"Not Me"
"Let Me Have A Kiss Until To-Morrow"
Your Mother's Gone Away
To Join The Army"
"The English Rag"
"There's A Little Church Around the Corner"

SKETCHES

THOS J. GRAY

"The Versatile Vaudeville Writer"

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1564 BROADWAY

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46th and 47th Streets

NEW YORK, N. Y.

MONOLOGUES

Trixie Friganza	Frank Tinney
Bert Williams	Elizabeth M. Murray
Joe Welch	Stuart Barnes
	"The Fourth Degree"
	Gus Edwards' "Kid Kabaret"
	Rube Marquard and Blossom Seeley
	Max Witt's "Court by Girls"
Barnes & Crawford	Yorke & Adams
McCormack & Irving	Nellie V. Nichols
	Rhoda & Crompton
Lewis & Dody	Farber Girls
	Emma Carus
	Morris & Allen
	Alice Hanson
Kelt & DeMont	Leona Stephens
Mae West	Blanche Colvin
Reine Davies	John Bunney
John Neff	Clarence Oliver
	Ell Dawson
	Francis & Palmer
	and over four hundred and fifty other artists are using successful
	"GRAY-MATTER."

OUT OF TOWN NEWS

CINCINNATI.

Once more the Queen City of the West demonstrated its claim to place on the theatrical map as the capital of Midz and Honey Land. Both "Joseph and His Brethren" and "Bought and Paid For" enjoyed a season of prosperity, and '14 is making glad the hearts of most of the managers.

GRAND OPERA HOUSE (John H. Haylin, mgr.)—Elsie Janis, with Montgomery and Stone, are coming Feb. 9, in "The Lady of the Slipper." Last week, Joseph and His Brethren, proved a genuine delight. Brandon Tyson was superlatively good as Joseph, and those who shared large honors with him were James O'Neill, of established fame, who was seen both as Jacob and Pharaoh. Pauline Frederick was a beautiful Zuleika, and Ruth Rose a pretty Asenath. Brigham Boyce was an ideal Reuben, and his plea for the restoration of Benjamin was one of the strong bits of the interpretation. David Warfield comes 15, in "The Accellione."

LYRIC (Carl Hubert Hueck, mgr.)—"The Whirl" is coming 8, after a week of "Bought and Paid For," which, to a splendid degree, repeated its fortnight of success last season. There were some changes in the cast, but the general verdict was that the play was never in more capable hands or better acted. Frank Mills, Kathiea McDougl, Allen Atwell, William Harrison and Grace Van Anker were prominent factors in the success achieved. Business was fine. "The Family Cupboard" follows 15.

WALNUT STREET (W. F. Jackson, mgr.)—"Oscar and Adolph," of cartoon fame, are to arrive 8, with Rice and Cady at the head of the cast of fun makers. Last week that sweet little play, "Rebecca of Sunnybrook Farm," ran the gamut of popularity, and packed houses were better for the production. Violet Messereau was a charming Rebecca, and James T. Gallaway was a delightfully droll Uncle Jerry. Jean McAlpin, Madge Grammont, John Hogan and Harry Buchanan were seen in the leading roles, while the juveniles—companions of Rebecca—were in the capable hands of Agnes Findley, Sarah Blackstone, Dorothy Keightley and Bernice Caldwell. "The Divorce Question" follows 15.

B. F. KEITH'S (John F. Royal, mgr.)—Anna Held comes 8, for her brief vaudeville reign. Others on the bill include: Julius Tannen, Maria Lo's comedy act, Klein, Abner and Nicholson, Donahue and Stewart, Marcene and Dutton Brothers, Lillian Astley, and Dupree and Dupree, Cincinnati in Motion.

ORPHEUM (J. Herman Thuman, mgr.)—The Orpheum Players are to put on "The White Sister" 8, after a week of another musical offering, "The Time, the Place and the Girl." The tide of enthusiasm ran high and good sized crowds gave evidence of their appreciation of the work of the hilltop favorites. Charles Gunn, as the gambler, and Lillian Kemble, as the nurse, were both fine. Wm. Forestell, Walter Lewis and Walter Dickinson, proved they could sing as well as act. Possibly "The Whirling Hour" 15.

EMPERESS (George F. Fish, mgr.)—Julian Rose comes 8, in "Levinus at the Wedding." Others: Green, McHenry and Dean, the Skatella, Deana Caryl, the Two Romas, and "The Old Doll" and Joe McEwell's Players, in "Four of a Kind," Motion pictures.

GAYETY (LARRY NELMS, mgr.)—"The Beauty Parade, with Countess, arrives 2. The College Girls have taken all the degrees in attractiveness and cleverness. They were welcomed by crowds of old admirers. Abe Reynolds and Marie Franklin are a great pair of fun starters, and they keep it up. Dolly Sweet proved a very chic college widow. Katherine Beyer, the sweetheart, was pretty enough to win in any beauty show. The girls themselves formed a handsome lot, well groomed and fair to gaze on. Dave Marion's Show follows 15.

OLYMPIC (McMahon & Jackson, mgrs.)—High Life Girls are due 8. Last week the Broadway Follies delighted good, big crowds. Marcelline Moulage was the lyric top-notch, while the humor specialists were Harry W. Fields, Mickey Markwood, Lester Allen and Estelle Colbert. Three burlesques were offered: "The Bogus Countess," "Pan at School" and "Oohen's Luck." Florence Press and Ernest Scanlon were vocal numbers of tuneful value. Harry Lang put lots of ginger into his Hebrale role. Taylor's Tango Girls are due 15.

GERMAN (Ernst Otto Schmid, mgr.)—The German Stock Co. will present Jean Gilbert's "Auto-Hechen" 8.

HUCK'S OPERA HOUSE, LYCEUM, FAMILY and NEW CENTURY, old houses, still offer motion pictures and vaudeville.

THEATRIAN MEMOR. GRACE VAN ANKER made her first appearance—so ran the bills—as Fanny Gilley, in "Bought and Paid For."

and Paid For." She assumed the role of Marie Nordstrom, who was left ill in an Indiana town. MARIE HUGHES will be the soloist at the Music Hall "pop," given by the Cincinnati Symphony Orchestra 8.

THE ADVENT MEMORIAL CLUB'S "Follies of 1914" is an event for 19, at Emery Auditorium. Some of the Fourth Estates daintily and boldly proclaimed the Broadway Belles as the best looking bunch that has played the Olympic this season.

BEATRICE, the ragtime violinist, made one of the pronounced hits of the College Girls' bill at the Gayety.

HILDA THOMAS, with Lou Hall, put up a delightful little farce at Keith's, and "The Substitutes" was one of the bright spots along the way. SAHARET suffered a big disappointment, and the non-arrival of her trunks prevented her appearance at the openings of the new B. F. Keith bill, matinee and night.

ERNEST SCANLON AND FLORENCE PRESS twinkled like real terpsichorean stars in the Olympic firmament.

THE HEUCK AMUSEMENT CO. is now printing their own programs for the LYRIC.

IMRE KIRALFY was here with the Earl of Kintore. He recalled old days when the Order of Cincinnati and their pageants were in popular favor.

CHARLES E. DOWD, stage manager for the Lieber & Co. productions, certainly won his share of praise for the magnificent presentation of "Joseph and His Brethren." The spectacle with its striking scenes moved without a moment's hitch even on opening night. Mr. Dowd gave praise to Cincinnati's "supers," and declared the bunch to be the "best in the country." HARVEY BROWNFIELD, billed as "The Great Harvey," was put in at the Emperess to fill the place which Al. Herman had been compelled to vacate on account of illness. Brownfield's act is musical, and he plays both piano and piano-accompaniment.

ARTHUR WING PINERO's masterpiece, "The Thunderbolt," will have its first local presentation at the Emery Auditorium, April 2, when the Dramatic Art Society will present it for the Associated Charities.

MANAGER I. M. MAREN is the first in the field with a Summer announcement. Chester Park's "First Look Day" is fixed for April 7.

WOOSTER, O.—City Opera House (Kettler & Limb, mgrs.) the Alvarado Players Stock Co. week Feb. 1. K. of P. Minstrels 10, "Mutt and Jeff in Panama" 16.

ALHAMBRA (J. H. Knepper, mgr.)—Pictures and vaudeville. Bill 2-4 includes: California Trio, the Hathaways, Joe Bradley, and Eleanor Pure. "Humpty Dumpty School Days" featured 5-7.

LYRIC (E. B. Mott, mgr.)—Pictures and music. WALLACE (L. Mohr, mgr.)—Pictures and vaudeville. Dr. S. S. Henry, magician and illusionist, was here 2-4. Fricella Trio 9-14. Kleine's "Quo Vadis?" motion pictures, 11, 12.

NOTES.—Messrs. Kettler & Limb, managers of the City Opera House, are offering the Wooster public the best theatrical productions obtainable. For week of 2 the Alvarado Players held away to excellent business. An all star company presenting, artistically, a repertoire of popular plays.... Eddie McDonald, of pantomime fame, played the role of "Humpty Dumpty" at Alhambra, week of 1.... Eleanor Pure, possessing an unusually sweet soprano voice and pleasing personality, was a drawing card at the Alhambra 1.... The California Trio, on the same bill, were meritorious favorites.... L. Mohr, formerly assistant manager of the Wallace Theatre, has effected arrangements whereby he becomes chief custodian and manager, taking over the business from the owner, H. H. Zigler. Mr. Mohr, with his hustling qualities, will change the policy somewhat, the new arrangement going into effect 9.... Dr. S. S. Henry, magician and Henry and Amend, presented high class magic and illusion act at the Wallace, 2-4.... "Cap. Ackerman, chief operator at the Wallace, will retire from the profession shortly and take over an "onion patch." It is also rumored that "Cap" is tired of being a bachelor, and wedding bells may chime for him in the near future.... The Davis Carnival Co. is making preparations here for an early Spring opening. Chas. Kingsley, one of the owners, has returned from Pittsburgh, where he purchased a new Ferris wheel.... J. J. Evans, "the one-man circus man," has changed his headquarters from Wooster to Massillon, where he owns property.... Manager Mott, of the Lyric, has installed a new conformer rectifier.

MILWAUKEE, Wis.—Davidson (Sherman Brown, mgr.) "The Road to Happiness" is the attraction for week of Feb. 8. "Fiske O'Hara, in "Dear Old Dublin," 13-18. "The Traffic" 19-21. MAJESTIC (J. A. Higler, mgr.)—Bill week of 9: Odiva, Valerie Bergere and company, Mack and Orth, Mae West, Scott and Keane, Kelli Duo,



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FAUST (Ludwig Kreis, mgr.)—The German Stock Co. presented "Die Kleine Hebe" 8.

SHUBERT (C. A. Newton, mgr.)—The Shubert Stock Co. present "The Country Boy" week of 9. "The Boss" next.

GAIETY (J. W. Whitehead, mgr.)—The Big Jubilee is the attraction week of 8. Dreamland Burlesquers next.

CRYSTAL (Wm. Gray, mgr.)—Bill week of 9: Menlo Moore's "Aladdin's Lamp," Dora Simpson, Anthony and Ross, Bowlen and Bowlen, and Canfield and Scott.

EMPERESS (Wm. Raynor, mgr.)—Bill week of

8: "In Old New York," Harry Rose, Usher Trio, Cecile, Eldred and Carr, Dorsch and Russell, and Cyril Slapnicka.

ORPHEUM (Wm. Gray, mgr.)—Bill week of 8: Lee Tong Foo, Flo and Ollie Walters, Shattuck Quartette, Ross Bros., and Klaus and Badcliffe.

HOBOKEN, N. J.—Gayety (Thos. L. Sheeley, mgr.)—"The Traveling Salesman," by the Gayety Players, week of Feb. 9. "Dora Thorne" to follow.

EMPIRE (Wm. F. Fitzgerald, mgr.)—Harry Hastings' Big Show 9-14. Ginger Girls next week.

LYRIC (G. S. Riggs, mgr.)—The usual mid changes of vaudeville acts and latest photoplays.

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We have published many wonderful songs but we really consider "REBECCA OF SUNNYBROOK FARM" the one best bet of this season. SEYMOUR BROWN, writer of "You're a Great Big Blue Eyed Baby," "Oh You Beautiful Doll," "How Long Have You Been Married," and lots of other great songs, put forth his best effort when he wrote this wonderful lyric:

"REBECCA OF SUNNYBROOK FARM."**FIRST VERSE**

There's a farm upon a hill, down in Maine,
And there a little girlie waits for me,
Rebecca is her name.
When we wandered down the lane, just we two,
And she was grieving when I was leaving
And then I promised to be true.

CHORUS

Where the honeysuckle vine twines itself around the door,
A sweetheart mine, is waiting patiently for me;
I can hear the whippoorwill,
Tell me softly from the hill,
Her mem'ry haunts you, Rebecca wants you,
So come back to Sunnybrook Farm.

ALBERT GUMBLE, composer of "You're Never too Old To Love," "Flow Along River Tennessee," "When I Waltz with You," "Adam and Eve Had a Wonderful Time," etc., furnished one of the best melodies ever written for this great set of words.

We will have everybody singing this song just as soon they find out about it.

(**) Singers using illustrated songs can secure slides for "REBECCA OF SUNNYBROOK FARM," at any of the Film Companies, or at our offices.

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FIRST LOVE, Hesitation Waltz.....ABE HOLZMAN
BUENOS AYRES, Tango.....ARTHUR N. GREEN
JARDIN D'AMOUR, Waltz.....LUELLA L. MOORE
PASS THE PICKLE, Tango.....GRACE LeBOY
SEPTEMBER MORN, Valse Au Matin.....H. I. MARSHALL
JAMAIS TROP, Tango.....OTTO FREY
NOTORIETY, One Step.....K. L. WIDMER
TICKLE THE IVORIES, Rag.....WALLIE HERZER

THE WHIP, March.....ABE HOLZMAN
SOME BABY, One Step.....JULES LENZBERG
HORSE TROT, American Dance.....URIEL DAVIS
RAG, BABY MINE, Rag.....GEORGE BOTSFORD
THE DREAM TANGO, Tango Argentino.....URIEL DAVIS
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American Theatre - COUNCIL BLUFFS, IOWA

STOCK NEWS

"BROWN OF HARVARD," the great college play, will be the attraction week ending Feb. 14, at the Majestic, Erie, Pa., under the management of Felber & Shea. Carolyn Gates and Richard Morgan are playing the leads with this company.

"THE LITTLE MINISTER," J. M. Barrie's greatest success, will be the attraction at Polk's, Washington, D. C., week ending Feb. 14, under the management of James Thatcher. Richard Buehler and Frances Nelson play the leads, supported by a most excellent cast.

"THE YANKEE CONSUL," a rollicking revel of merriment and melody, was most successfully used week ending Feb. 7, at the Broadway, Springfield, Mass., under the management of Nathan Goldstein.

"SHERLOCK HOLMES," William Gillette's great detective play, was presented at the Evanston Theatre, Evanston, Ill., week ending Feb. 7. H. L. Milnam is manager of the company and plays the leads.

"MADAME XENOX," was most successfully played by the Boston Stock Company, at the Lyceum, Scranton, Pa., week Feb. 7. Owing to the large demand for seats an extra matinee had to be given.

"THE REJUVENATION OF AUNT MARY" was used week ending Feb. 7, at the Duquesne, Pittsburgh, Pa. Irene Osbier and Thurston Hall played the leads. This is Mr. Hall's farewell appearance in Pittsburgh.

"BECAUSE SHE LOVED HIM SO," by William Gillette, played by big business week ending Feb. 7, at the Orpheum, Nashville, Tenn., with (Miss) Billy Long playing the lead. The company is under the management of Jake Wells.

"THE MAN WHO OWNS BROADWAY" was played with great success week ending Feb. 7, at the Shubert, Milwaukee, Wis., under the management of O. A. Newton.

"THE SERVANT IN THE HOUSE," Charles Bann Kennedy's great religious play, was used week ending Feb. 7, at the Auditorium, Kansas City, Mo., under the management of Meta Miller.

"THE COLLEGE WIDOW" will be the attraction at the Denham, Denver, Colo., week ending Feb. 14, with Eva Lang playing the lead. All productions are staged under the personal direction of O. D. Woodward.

"THE STRENGTH OF THE WEAK" will be the attraction at the Shubert, St. Paul, Minn., week ending Feb. 14, with Florence Roberts playing her original part. This is also the final week for Miss Roberts at this theatre.

"THE LITTLE MINISTER" was produced week ending Feb. 7, at the Orpheum, Newark, N. J., with Mabel Brownell and Clifford Stark playing the leads. The company is under the management of M. S. Schlesinger.

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"Adele"—Harris, New York, 9-14.
"At Bay"—Newark, N. J., 9-14, De Kalb, Brook-
lyn, 16-21.
"Along Came Ruth"—Middletown, Conn., 11,
Providence, R. I., 12-14, Springfield, Mass.,
16-18, Hartford, Conn., 19-21.
"Adele"—Co. B—Oakland, Cal., 9-11, San Jose
12, Santa Barbara 13, Los Angeles 16-21.
Burke, Billie—Lyceum, New York, indefinite.
Brian, Donald—Forrest, Phila., 9-21.
Barrymore, Ethel—Broad, Phila., 9-14, Nixon,
Pittsburgh, 16-21.
"Bought and Paid For"—Altoona, Pa., 14.
"Broadway Jones"—Annapolis, Md., 11, Reading,
Pa., 12, Shenandoah 13, So. Bethlehem 14.
"Baby Mine"—Co. E—Alliance, O., 11, Youngs-
town 12, Meadville, Pa., 13, New Castle 14.
"Bird of Paradise"—Morocco—Indianapolis 10-
14, Detroit 16-21.
"Bought and Paid For"—Phila., 9-14.
"Beverly of Graustark"—(W. G. Long, mgr.)—
Charlottesville, Va., 11.
"Bought and Paid For"—New York, 9-14, Grand
Island 12, Omaha 13, Lincoln 16, 17,
Beatrice 18, Hastings 19, Concordia, Kan., 20,
Manhattan 21.
"Butterfly on the Wheel"—Brantford, Can., 16.
Collier, Wm.—Hudson, New York, indefinite.
Crane, Wm.—Newark, N. J., 9-14, Hollis Street,
Boston, 16-28.
Century Grand Opera (Milton & Sargent Aborn,
mgrs.)—Century Opera House, N. Y. C., indefi-
nite.
Carle-Williams—Colonial, Boston, 9-March 7.
"Cowboy Girl, The"—(Geo. O. Teed, mgr.)—Hop-
kinstown, Ky., 12, Russellville 14, Bowling
Green 17, Greenville 17, Madisonville 19, St.
Charles 21.
"Chocolate Soldier, The"—Buffalo 9-14.
"Cow Puncher, The"—Baltimore 9-14.
"Chocolate Soldier, The"—Norfolk, Va., 18.
"Conspiracy, The"—Pittsburgh 9-14.
Drew, John—Kalamazoo, Mich., 11, Ft. Wayne,
Ind., 12, Indianapolis 13, 14, Olympic, St.
Louis, 16-21.
"Damaged Goods"—Garrick, Phila., 9-14.
"Divorce Question, The"—(Fred Douglas, mgr.)—
Columbus, O., 9-14, Cincinnati 16-21.
"Damaged Goods"—Bay City, Mich., 12, Kala-
maroo 14.
Eltinge, Julian—Atlantic City, N. J., 9-14, Wash-
ington, D. C., 16-21.
"Everywoman"—Henry W. Savage's—San An-
tonio, Tex., 11-15, Houston 16, 17, Galveston
18, 19, Beaumont 21, 22.
Fine Arts Repertory Co.—Chicago, indefinite.
Ferguson, Elsie—Broadway, Bklyn., 9-14.
Favertam, Wm.—(L. L. Gallagher, mgr.)—Lyric,
New York, 9-28.
Forts-Robertson—Shubert—Boston 9-14, Nor-
folk, Va., 16-18, Richmond 19-21.
"Fright, The"—Newark, N. J., 16-21.
"Follies of 1912"—Boston—Cleveland 9-14.
"Friedly, The"—(Geo. A. Edes, mgr.)—Keokuk,
Ia., 11, Quincy, Ill., 12, Jacksonville 13, Alton
14, Belleville 15, Springfield 16, Decatur 17,
Terre Haute, Ind., 18, Vincennes 19, Paducah,
Ky., 20, Evansville, Ind., 21.
"Fool There Was, A"—Buffalo 9-14.
"Fright, The"—Montauk, Bklyn., 9-14, Broadway,
Bklyn., 16-21.
"Fine Feather"—All Star Co.—H. H. Frazer's—
Toronto, Can., 9-14, London 16, Hamilton 17,
18, Kingston 19, Ottawa 20, 21.
"Family Cupboard, The"—Cincinnati 16-21.
"Fine Feather"—Western—Kirkville, Mo., 11,
Keokuk, Ia., 12, Galesburg, Ill., 14, Ft. Mad-
ison, Ia., 15, Burlington 16, Monmouth 17, Can-
ton 18, Beardstown 19, McComb 20, Princeton
21.
Gilbert & Sullivan Opera Co.—De Wolf Hopper—
Auditorium, Chicago, indefinite.
George, Grace—New Haven, Conn., 13, 14.
Goodwin, Nat. C.—Hartford, Conn., 13, 14.
"Girl from Mexico, The"—Vicksburg, Miss., 11,
Jackson 12, Greenwood 13, Clarkdale 14.
"Girl on the Film, The"—Forty-fourth Street,
New York, indefinite.
"Garden of Allah"—Omaha, Neb., 15-21.
"Girl and the Tramp"—(Fred Byers, mgr.)—
Smithville, Tex., 11, Yoakum 12, Cuero 13,
Runge 14.
"Graustark"—United Play Co.—Calgary, Alt.,
Can., 9-11, Red Deer 12, Lacombe 13, Canora
14, Coronation 15, Stettler 16, Canrose 18,
Wetaskiwin 19, Innesfall 20, Olds 21.
"Girl in the Taxi, The"—(Fred W. Falkner, mgr.)—
Garden City, Kan., 11, La Junta, Col., 12,
Pueblo 13, Colorado Springs 14, Denver 15-21.
Hitchcock, Raymond—Baltimore 9-14, Boston 16,
indefinite.
Hodge, Wm.—Davidson, Milwaukee, 8-14.
Hilliard, Robert—Chicago, indefinite.
Harvey, Martin (Frank B. O'Neill, mgr.)—St. Catharines,
Ont., Can., 11, Hamilton 12-14,
Galt 16, Woodstock 17, Stratford 18, St.
Thom's 19, London 20, 21.
"Lucky Holligan"—Griff Williams, mgr.)—Baker,
Rochester 9-14, Baitable, Syracuse, 16-21.
"Higher Law, The"—(Oscar Graham, mgr.)—
Winters, Tex., 11, San Angelo 12, Sweetwater
13.
"Help Wanted"—Morocco—Cort's, Chicago, indefi-
nite.
"High Jinks"—Casino, New York, indefinite.
"Honeycomb Express"—Kansas City, Mo., 8-14.
"Help Wanted"—Maxine Elliott, New York, indefi-
nite.
"Her Own Way"—Montreal, Can., 16-21.
Irish Players, The—Chicago, 14, indefinite.
Irving, Laurence—Montreal, Can., 9-14.
"In Old Kentucky"—(Dan Connelley, mgr.)—Pat-
erson, N. J., 9-14, Elizabeth 16-18, Trenton 19-
21.
"In Arizona"—Cairns Bros.—Burlington Jun-
ction, Mo., 11, Pattonburg 12, Blytheville 13,
Bethany 14, Ridgeway 16, King City 17, McFall
18, Jameson 19, Meadville 21.
Janis-Montgomery & Stone—Cincinnati 9-14.
"Joseph and His Brethren"—Columbus, O., 9-14.
"Kitty MacKay"—Comedy, New York, indefinite.
London Critter Co.—Garrick, New York, indefi-
nite.
Lewie, Dave—La Salle, Chicago, 9-14.
"Little Women"—Springfield, Mass., 9-14.
"Leopard's Spots, The"—(Thos. Dixon, mgr.)—
Nachtoches, La., 11, Alexandria 12, Monroe 13,
Vicksburg, Miss., 14, Greenville 16, Clarkdale
17, Lexington 18, Yaso City 19, Jackson 20,
Brookhaven 21.
"Little Lost Sister"—Eastern (Charles Leekins,
mgr.)—Oswego, N. Y., 16, Watertown 17,
Governor 18, Canton 19, Plattsburg 20, Bur-
lington 21.
"Little Lost Sister"—Columbia, S. C., 13, 14.
"Little Lost Sister"—(John Bernero, mgr.)—New-
ark, N. J., 9-14, Phila., 16-21.
"Lion and the Mouse, The"—(Geo. H. Rabb, mgr.)—
Marathon, Ia., 11, Sutherland 12, Esther-
ville 14, Milford 16, Sibley 17, Clayton, Minn.,
18, Worthington 19, Adrian 20, Luverne 21.
"Laughing Husband, The"—Frohman's—Knicker-
bocker, New York, indefinite.
"Lure, The"—Princess, Chicago, indefinite.
"Lure, The"—Jersey City, N. J., 9-14.

"Little Millionaire" (Howard Leigh, mgr.)—
Gainesville, Tex., 11, Ft. Worth 12, McKinney
13, Corsicana 14, Tyler 16, Pittsburg 17, Pale-
stine 18, Marlin 19, Bryan 20, Brenham 21,
Martin, Lou—Ocala, Fla., 8-14, Knoxville 16-
21.
Maude, Cyril—Wallack's, New York, indefinite.
Metropolitan Grand Opera—Metropolitan O. H.,
New York, indefinite.
Morton Opera Co.—Boston, indefinite.
Macdonald, Christie—Illinois, Chicago, indefinite.
McIntyre & Heath—San Fran., Cal., 9-14, Oak-
land 15-17, Marysville 18, Medford, Ore., 19,
Eugene 20, Salem 21.
McGlinchey, Bob & Eva—Ayr, No. Dak., 11, 12,
 Fargo 13, 14, Hunter 18, 19.
"McPadden's Flats" (Jack Gilman, mgr.)—Youngs-
town, O., 9-11, Akron 12-14, Alliance 16, Erie,
Pa., 17, Salamanca, N. Y., 18, St. Catharines,
Can., 19, Hamilton 20, 21.
"Mrs. Wiggs of the Cabbage Patch"—Lebanon,
Pa., 11, Norristown 12, Phoenixville 13, Read-
ing 14, Pottstown 16, Easton 17, So. Bethle-
hem 18, Freeland 19, Hazleton 20, Pottsville 21.
"Misleading Lady, The"—Fulton, New York, indefi-
nite.
"Midcap Duchess, The"—Washington, D. C.,
9-14.
"Man on the Box" (C. A. Corbin, mgr.)—New-
man, Ill., 12, Charleston 17, Sherrard 20,
Rushville 21.
"Mademoiselle"—Buffalo 16-21.
"Modern Eve, A"—Gainesville, Fla., 11, Talla-
hassee 12, Albany, Ga., 13, Macon 14, Augusta
16, Athens 17, Columbus 18, Armonk, Ala.,
19, Gadsden 20, Birmingham 21.
"Madam X"—Indianapolis 9-14.
"Maria Rosa"—Longport, New York, indefinite.
"Mutt and Jeff in Panama" (R. M. Garfield,
mgr.)—Pocahontas, Nampa 11, Boise
13-15, Weiser 16, Baker City, Ore., 17, Elgin
18, La Grand 19, Pendleton 20, Ellensburg,
Wash., 21.
"Midnight Girl, The"—Phila., 9-14.
Nastrow, Mme.—Tulane, New Orleans, 9-14.
Peaumont, Tex., 16, Galveston 17, Houston 18,
Austin 19, San Antonio 20, 21.
"Newlyweds, The"—Cleveland 9-14, Indianapolis
16-21.
"Nearly Married"—G. O. H., Chicago, 9-14.
"Natural Law, The"—Aurora, Ill., 11.
Olcott, Chauncey—G. O. H., New York, 9-21.
O'Hara, Floy—Olympic, Chicago, 9-14, Milwaukee
15-18.
"Oh! Oh! Delphine"—Colonial, Boston, 9-14,
Washington 16-21.
"Oscar and Adolph"—Cincinnati 8-14.
"Our Village Postmaster" (Wally Stephens, mgr.)—
Walworth, Neb., 11, Bancroft 12, Oakland 13,
Pender 14, Crofton 16, Hartridge 17, Coleridge
18, Wadell 19.
"Officer 666"—Southern—Louisville, Ky., 8-14.
"Officer 666" (Frank Holland, mgr.)—Kansas
City, Mo., 8-14, St. Louis 15-21.
"One Day"—Providence 9-14.
Philadelphia-Chicago Grand Opera—Phila., indefi-
nite.
Padden, Sarah—Denver, Col., 8-14, Cripple Creek
15, Colo. Springs 16, Pueblo 17, Rockford 18,
Trinidad 19, Santa Fe, N. Mex., 20, Albu-
querque 21.
Post, Guy Bates—Booth, New York, indefinite.
Patton, W. B. (F. B. Smith, mgr.)—Lockhart,
Tex., 11, Bastrop 12, Smithville 13, San Marcos
14, New Braunfels 15, Austin 16, Taylor 17,
Temple 18, Lampasas 19, Coleman 20, Brown-
wood 21.
"Potash & Perlmutter"—Cohan's, N. Y. C., in-
definite.
"Princess"—Majestic, Boston, 9-14.
"Phylanderer, The"—Little, New York, indefinite.
"Pleasure Seekers, The"—Low Fields & Marcus
Loew, mgr.)—Chicago 8-21.
"Peg o' My Heart"—(W. C. O'Connell, mgr.)—Louisville
9-14, Indianapolis 16-21.
"Peg o' My Heart," O. O.—Omaha, Neb., 8-11,
Sioux City, Ia., 12, 13, Mankato, Minn., 14, St.
Paul 15-21.
"Peg o' My Heart," B. Co.—Little Rock, Ark.,
11, Pine Bluff 12, Greenville, Miss., 13, Nat-
ches 14, Vicksburg 16, Jackson 17, Hattiesburg
19, Mobile, Ala., 20, 21.
"Peg o' My Heart"—Benton Harbor,
Mich., 11, Michigan City, Ind., 12, La Porte
13, So. Bend 14, Ft. Wayne 16, 17, Springfield
18, Dayton, O., 20, 21.
"Passing Show of 1912"—Pittsburgh 9-14.
"Peg o' My Heart," E. Co.—Glyria, O., 11,
Norwalk 12, Ashtabula 13, Erie, Pa., 14, St.
Thomas, Ont., Can., 16, London 17, 18, Guelph
19, Galt 20, Brantford 21.
"Printer of Uddell's, The"—(Gaskill & McVitty,
mgrs.)—Rock Rapids, Ia., 11, Luverne, Minn.,
12, Dell Rapids 13, Madison 14, Plainfield 15,
Litchfield 16, Litchfield 17, Winmar 19, Benson
20, Morris 21.
"Price She Paid, The"—Dubinsky Bros., East-
ern—Elwood, Ind., 11, Anderson 12, Kanakake,
Ill., 15, Terre Haute, Ind., 17, Bloomfield 20,
Lanesville 21.
"Price She Paid, The"—Northern—West Plains,
Mo., 11, Springfield 15, Windsor 17, Huntville
18, Triplet 21.
"Price She Paid, The"—Central—Silver City, N.
Mex., 11, Deming 12, Bisbee, Ariz., 14, Tucson
17, Phoenix 18, Jerome 20.
"Price She Paid, The"—Southern—Holly Springs,
Miss., 11, Covington, Tenn., 16, Ripley 17,
Mayfield, Ky., 21.
"Price of To-night"—Le Conte & Fisher's—
Tupelo, Miss., 11, Holly Springs 12, Jackson,
Tenn., 15, Water Valley, Miss., 14, Corinth 16,
Florence, Ala., 17, Coalinga, Tenn., 18, Pul-
aski 19, New Decatur, Ala., 20, Huntsville 21.
"Paid in Full"—Ely O'Conner—Richland, Ga.,
20, Americus 12, Columbus 13.
"Poor Little Rich Girl"—Pittsburgh 9-14.
"Folly of the Circus" (Weiss & Moson, mgrs.)—
Larchmont, N. Y., 11, Wilmington, N. C., 12,
Elizabeth 13, Norfolk, Va., 14.
"Queen of the Movies" (T. J. Ryley, mgr.)—
Globe, New York, indefinite.
"Quitter, The" (Alex. Story, mgr.)—Kanawha,
La., 11, Allison 12, Greene 13, Clarkdale 14,
Russell, Annie—Hollis Street, Boston, 9-14,
Springfield, Mass., 16-21.
Ring, Blanche—Thirty-ninth Street, New York, in-
definite.
"Rose Maid, The" (Frank C. Payne, mgr.)—
Beaumont, Tex., 11, Lake Charles, La., 12,
New Iberia 13, Lafayette 14, Baton Rouge 15,
Natchez, Miss., 16, Vicksburg 17, Greenville,
Miss., 18, Greenwood 19, Yaso City 20, Jack-
son 21.
"Romance"—Majestic, Bklyn., 9-14, Newark, N.
J., 16-21.
"Red Rose, The" (W. J. Derthick, mgr.)—Kan-
sas City, Mo., 8-14.
"Red Widow, The" (P. H. Niven, mgr.)—Orange-
burg, S. C., 11, Columbia 12, Sumter 13, Arkon
14, Florence 16, Fayetteville, N. C., 17,
Wilson 18, Rocky Mount 19, Petersburg, Va.,
20, Norfolk 21.
Starr, Frances—Belasco, N. Y. C., indefinite.
Sanderson, Julia—Olympic, St. Louis, 8-14, Louis-
ville, Ky., 16-18, Lexington 19, Indianapolis,
Ind., 20, 21.
Sothern, E. H. (Clarton Willstach, mgr.)—Port-
land, Ore., 9-14, Seattle, Wash., 16-21.
Shes, Thos. E.—Detroit 9-14.
Stahl, Rose—Elmira, N. Y., 11, Rochester 12-14,
Niagara Falls 16, Youngstown, O., 17, Akron
18, Lima 19, Ft. Wayne, Ind., 20, Ann Arbor,
Mich., 21.
San Carlos Grand Opera Co.—Knoxville, Tenn.,
13, 14.
Sidney, Geo. (A. W. Herman, mgr.)—Elizabeth,
N. J., 9-11, Freehold 12, Somerville 13, Plain-
field 14, Providence, R. I., 16-21.
"Sari"—Henry W. Savage's—Liberty, New York,
indefinite.
"Seven Keys to Baldpate"—Astor, N. Y. C., in-
definite.
"Sunbonnet Sue" (Ray Ranken, mgr.)—Thomas,
Okla., 11, Weatherford 12, Geary 13, Okene
14, Enid 15, Pond Creek 16, Oxford, Kan., 17,
Dexter 18, Cedarville 19, Sedan 20, Caney 21,
"Stop Thief"—Eastern—Washington 9-14, Balti-
more 16-21.
"Stop Thief"—Western—Pensacola, Fla., 11,
Montgomery, Ala., 12, Birmingham 13, 14,
Nashville, Tenn., 16, 17, Knoxville 18, Chat-
anooga 19, Roane, Ga., 20, Ansonia, Ala., 21.
"Spendthrift, The"—M. F. Hoof's—Atlanta, Ga.,
8-11, Birmingham, Ala., 12, New Orleans, La.,
15-21.
"Stop Thief"—Central—Columbus, O., 9-11,
Springfield 12, Dayton 13, 14, Detroit, Mich.,
16-21.
"Stop Thief"—Southern—Winnipeg, Man., 9-14,
 Fargo, No. Dak., 16, Grand Forks 17, Brainerd,
Minn., 18, Superior 19, Duluth 20, 21.
"Sunny South" (J. O. Rockwell, mgr.)—Decatur,
Ill., 11, Elinton 12, Hartford City 13, St.
Marys 14, Sidney 15, Greenville 17, Arcanum
18, Xenia 19, Mechanicsburg 20, Marysville 21.
"Speckled Band, The"—Studebaker, Chicago, in-
definite.
"Shepherd of the Hills, The" (Gaskill & McVitty,
mgrs.)—Phila., 9-14 Buffalo 16-21.
"Shepherd of the Hills, The"—Sturgis, So. Dak.,
11, Spearfish 12, Deadwood 13, Belle Fourche
14, Ft. Robinson 15, Valerius 17, Alsworth
18, O'Neill 19, Neligh 20, Madison 21.
"Shepherd of the Hills, The"—Mt. Pleasant, Pa.,
11, Latrobe 12, Greensburg 13, Beaver Falls 14,
"Shepherd of the Hills, The"—Carrollton, Ga.,
11, Chattahoochee, Tenn., 13, Milledgeville, Ky.,
16, Pineville 17, Corbin 18, Stanford 19, Bow-
ling Green 20, Columbia 21.
"Shepherd of the Hills, The"—Galveston, Tex.,
11, Houston 12, Ft. Arthur 13, Beaumont 14,
Bryan 16, Olney 17, Rockdale 18, Giddings
19, Yoakum 20, Cuero 21.
"Sis Perkins," Western (Tom Roe, mgr.)—Pax-
son, So. Dak., 12, Tripp 13, Delmont 14, Ar-
mour 15, Stickney 17, Corsica 18, Tyndale 19,
Wagner 20, Geddes 21.
"Seven Keys to Baldpate"—Buffalo 9-14, G. O.
H., Chicago, 15, indefinite.
Taffero, Mabel and Edith—Gale, New York,
indefinite.
Taylor, Laurette—Cort, N. Y. C., indefinite.
Turner, Clara (W. F. Barry, mgr.)—Yonkers, N.
Y., indefinite.
Thurston, Howard (Jack Jones, mgr.)—Chicago
9-21.
"Trail of the Lonesome Pine"—Pittsburgh 16-21.
"Chief, The"—Primrose & McGillan's—Ironton,
O., 11, Gallipolis 12, Pomeroy 13, Nelsonville
14, Marietta 15, Barnesville 17.
"Things That Count, The"—Playhouse, New
York, indefinite.
"Thousand Years Ago"—Chicago—Forty-eighth
Street, New York, indefinite.
"Thousand Years Ago, A"—Shubert, New York,
indefinite.
"Thos. E. Hoof's"—Chicago, indefinite.
"Thelma" (Henry W. Link, mgr.)—Hardy, Mo.,
12, Olathe, Kan., 13, Valley Falls 16, Holton
17, Blue Rapids 19.
"Traffic, The"—Milwaukee 19-21.
"Towin Fool, The"—Harris Green, mgr.)—Dysart,
Ia., 11, Jessup 12, Newhall 13, Toledo 14,
Marengo 16, Victor 17, Montezuma 18, Eddy-
ville 20, Monroe 21.
"Third Degree" (L. A. Edwards, mgr.)—Man-
kato, Minn., 11, Plainville 12, Stearns 13, New
Hampden, Ia., 14, Lawler 15, Forest City
17, Humboldt 19, Laurens 20.
"Uncle Tom's Cabin" (Wm. Kibbler, mgr.)—
Reading, Pa., 11, 12, Scranton 13, 14, Pat-
erson, N. J., 16-18, Wilmington, Del., 19-21.
"Under Cover"—Plymouth, Boston, indefinite.
"Uncle Tom's Cabin, The"—Stetson's (Leon Washburn,
mgr.)—Washington O. H., O., 11, Newark 12,
13.
Warfield, David—Cincinnati 16-21.
Welsh Players—Montreal, Can., 9-14, Pittsburgh
16-21.
Walker, Charlotte—Olympic, Chicago, 15-21.
Ward, Fannie—Powers, Chicago, 9-21.
"Wedding Night, The"—Washington, D. C., 9-14,
Boston 16-21.
"World of the World"—Winter Garden, New
York, indefinite.
"Within the Law"—Helen Ware—Adelphi, Phila.,
9-14, Pittsburgh 16-28.
"Within the Law"—Haymarket, London, Eng.,
indefinite.
"Within the Law"—Jane Cowl—De Kalb, Bklyn.,
9-14, Poston 16, indefinite.
"Within the Law"—Margaret Hillington—Los
Angeles, Cal., 9-22.
"When Bunty Pulls the Strings" (Wm. Cranston,
mgr.)—Minot, No. Dak., 11, Thief River Falls,
Minn., 13, Fargo, No. Dak., 16, Brainerd,
Henderson Stock—Cleveland, Indefinite.
Winona, Minn., 21.
"Within the Law"—Eastern—Rock Island, Ill.,
11, Peoria 12-14, Moline 15, Davenport, Ia.,
16, Keokuk 17, Mt. Madison 18, Ottumwa 19,
Oskaloosa 20, Cedar Rapids 21, 22.
"Within the Law"—Western—Fayetteville, N. C.,
11, Florence, S. C., 12, Darlington 13, Sumter
14, Camden 16, Chester 17, Greenwood 18,
19, 20, 21.
"Within the Law"—Special Co.—Royal, New
York, 9-21.
"Within the Law"—Northern—Manistique, Mich.,
11, Sault Ste. Marie 12, Iron Mountain 13, Crystal
Falls 14, Ironwood 16, Rhinelander, Wis., 17,
Antigo 18, Chilton 19.
"Within the Law"—Central—Robinson, Ill., 11,
12, Selma 13, Montgomery 14, Birmingham 16-
18, Memphis, Tenn., 19-22.
"Within the Law"—Southern—Mobile, Ala., 11,
12, Selma 13, Montgomery 14, Birmingham 16-
18, Memphis, Tenn., 19-22.
"When Down East"—Boston, Indefinite.
"When Dreams Come True"—Cort, Boston, indefi-
nite.
"Whip, The"—Cincinnati, O., 8-14, Columbus 16-
21.
"Where the Trail Divides"—Primrose & McGill-
lan's—Kokomo, Ind., 11, Peru 12, Jackson,
Mich., 14, Battle Creek 15, Beiding 16,
"Way Down East"—Phila., 9-14.
"Years of Discretion"—Trenton, Boston, 9-14.
"Yellow Ticket, The"—Eltinge, New York, indefi-
nite.
"Zebra"—Fifty-seventh Street, New York, indefi-
nite.

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EXCHANGE BUILDING

NEW YORK

Drama Players (Edward Keane, mgr.)—West-
brook, Me., indefinite.
Denham Stock—Boston, indefinite.
Duquesne Stock—Pittsburgh indefinite.
Empire Stock—Providence, R. I., indefinite.
Erie Stock (L. A. Earle, mgr.)—Freemont, O., 9-
14.
Edwards-Wilson Co.—Agosta, O., 9-14, La Rue
16-21.
Franklin-Pierson Comedy—New Rockford, No.
Dak., 9-14.
Franklin Stock (H. L. Case, mgr.)—Anderson,
Ind., indefinite.
Fine Arts Repertory Co.—Chicago indefinite.
Gardner Stock—Cedar Rapids, Ia., 9-14.
Glasier Vaughan Stock—Cleveland, Indefinite.
Greenpoint Players—B. F. Keith's—Brooklyn, N.
Y., indefinite.
Gypsy Stock—Hoboken, N. J., indefinite.
Grand Opera House Stock—Brooklyn, indefinite.
German Stock—Lynn, Mass., indefinite.
German Stock—Cincinnati, indefinite.
Gigolo Stock (Bert O. Jagdon, mgr.)—New
Orleans, indefinite.
Glenview Stock—King City, Mo., 9-14.
Gibney, Sarah, Stock—(Walter Wilson, mgr.)—
Griffin's O. H., Chatham, Ont., indefinite.
Gring, J. P., Players—Louisville, Indefinite.
Harris, Eva, Stock—Greenburg, Pa., 16-21.
Henderson Stock—Hedrick, Ia., 9-14.
Huntington, Wright, Stock—St. Paul, Minn., in-
definite.
Horse Stock—Akron, O., indefinite.
Hurdley Stock—Savannah, Ga., indefinite.
Huswell, Percy, Stock—Cleveland, Indefinite.
Harrington, Beatrice, Stock—Denison Tex., in-
definite.
Hollen Players—Cleveland indefinite.
Hollen & Edwards' Colonial Stock—Indianapolis,
Ind., indefinite.
Hark, Earl, Stock—Biloxi, Miss., indefinite.
Hartley Theatre Co.—(Jus. Lahn, mgr.)—
Jefferson, Theatre Stock—(Julius Lahn, mgr.)—
Portland, Me., indefinite.
Keece Sisters Stock—(Chester Keece, mgr.)—
Wichita, Kan., indefinite.
Kint & Gazzo Stock—Baltimore, Md., indefi-
nite.
Kirey Comedy Co. (Frank Miller, mgr.)—Port
Huron, Mich., indefinite.
Kremer Stock (J. R. Kremen, mgr.)—Escanaba,
Mich., indefinite.
Klar, Gladys, Co.—Rockville, Conn., 9-14.
Lich, Edward, Stock—Woonsocket, R. I., indefi-
nite.
Lyceum Stock (Jack Simmons, mgr.)—Stromburg,
Neb., 9-14, Spaulding 16-21.
Long, Frank E., Stock—Stevens Point, Wis., 9-14.
Little Theatre Stock—Phila., indefinite.
Lange, Eva, Stock—Omaha, Neb., indefinite.
Lyceum Stock—New Britain, Conn., indefinite.
Luttrell Stock (Al. Luttrell, mgr.)—Augusta,
Ga., indefinite.
Lewand Players—Oxnardland, Ia., 9-11, Muskegon
12-14, Fontanella 13-15, Lenox 19-21.
Lynn, Jack, Stock (Jack Lynn, mgr.)—Webster,
Mass., 9-14.
La Roy Stock—Carrollton, O., 9-11, Snecsville
12-14, Lyndville 18, Pleasant City 19-21.
Lytell-Vaughan Stock—Troy, N. Y., indefinite.
Majestic Stock—Jersey City, Indefinite.
Maler, Phil, Co.—Levittown, Pa., 9-14.
MacCurdy Players—Gotham, Bklyn., indefinite.
Maurit Stock—Indianapolis, Indefinite.
Moley & Dennison Stock—Taunton, Mass., in-
definite.
Morocco Stock (Oliver Morocco, mgr.)—Los An-
geles, Cal., indefinite.
Murphy's Comedians (Horace Murphy, mgr.)—
Shreveport, La., indefinite.
Morrison, Lindsay, Stock—Lynn, Mass., indefinite.
Merrimack Square Players—Lowell, Mass., indefi-
nite.
Maik, Ernie, Co.—North Bay, Ont., Can., 9-14,
Cobalt 16, indefinite.
Murphy-Yoder Co.—St. Thomas, Ont., Can., 9-14,
Berlin 16, indefinite.
Mayer Stock—Haverhill, Mass., indefinite.
Mott, Addison, & Associate Players (Leslie B.
Smith, mgr.)—Watertown, N. Y., indefinite.
Malley & Dennison Stock—Fall River, Mass., in-
definite.
Majestic Stock (Fred K. Lanham, mgr.)—Erie,
Pa., indefinite.
Metropolitan Stock—Cleveland, Indefinite.
Manhattan Players—Ellis & Charter's—Clearfield,
Pa., 9-14.
National Stock—Philadelphia, Indefinite.
New Theatre Stock—Phila., Indefinite.
National Stock—Sault Ste. Marie, Mich., indefi-
nite.
Nicol-Troy Stock—Wyaconta, Mo., 9-11, La Plata
12-14, Norving 16-18, Greenville 21.
Neville, Julia, Stock—Chattanooga, Tenn., indefi-
nite.
Orpheum Players—Cincinnati, Indefinite.
Orpheum Players—Chestnut Street, Phila., indefi-
nite.
Orpheum Players—Wilmington, Del., Indefinite.
Pitt Players—Pittsburgh, Indefinite.
Pridge, Della, & Stock (O. K. Van Auker, mgr.)—
Empire, Butte, Mont., Indefinite.
Poll Players (James Thatcher, mgr.)—Washing-
ton, D. C., Indefinite.
Poll Stock—Waterbury, Conn., Indefinite.
Permanent Players—Edmonton, Can., Indefinite.
Pickett Stock (Willis Pickett, mgr.)—St. Pierre,
Fla., 9-14, Ft. Lauderdale 16-21.
Pearl Stock—Roanoke, Va., Indefinite.
Pritchard's Select Players—East Jordan, Mich.,
9-14, Traverse City 16-21.
Penn Players—Phila., Indefinite.
Poll Players—Baltimore, Indefinite.
Perry, Augusta, Stock (Walter Downing, mgr.)—
Framingham, Mass., Indefinite.
Princess Stock—Rockford, Ill., Indefinite.
Players Co.—Lynn, Mass., Indefinite.
Poynter, Beulah, Stock—Birmingham, Ala., in-
definite.
Rusk-Elebe Stock—Erie, Pa., Indefinite.
Roller Clayton Stock—New Orleans, La., indefi-
nite.
Raper Musical Stock—Indianapolis 9-14.
Robins, Miss Bobby (F. E. Clayton, mgr.)—
Greenburg, Ind., Indefinite.
Savage, Walter, Co.—Beemer, Neb., 9-11, Stan-
ton 12-14, Orelington 16-18.
Sayre, Francis, Co.—So. Bend, Ind., Indefinite.
Shubert Stock—Milwaukee, Indefinite.
St. Claire, Winifred, Stock—Altoona, Pa., 16-21.
Sherman Stock—Milwaukee, Indefinite.
Shannon, Harry, Stock—Huntington, Ind., 9-14,
Frankfort 16-21.
Sherman-Woods Stock—St. John, N. B., Can., in-
definite.
Seattle Stock—Seattle, Wash., Indefinite.
Shubert Players—Phila., Indefinite.
Stock-Brownell Stock—Newark, N. J., Indefinite.
Stratford Players—Norfolk, Va., 9-11.
Torbert & White Stock—Brownwood, Tex., indefi-
nite.



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IN MELODY LANE.

BOSTON AND NEWARK FOLLOW CHICAGO LEAD IN ENTERING WRITERS FOR CUP CONTEST.

JOE M. DALY, OF BOSTON, AND GEORGE E. JOHNSON, OF NEWARK, N. J., HAVE TWO ENTRIES IN CONTEST.

That the announcement last week of a Chicago publisher entering his writer in the song writers' contest for THE CLIPPER silver loving cup, which will be presented to the winner at the theatrical novelty ball of the Dick Jess Association at Bunker's Casino, Prospect and Westchester Avenues Bronx, on Tuesday evening, March 19, caused a stir in the music publishing world can readily be seen by the fact of two out-of-town publishers having sent their entries post haste in fear of being omitted from the affair.

The two new entries who have decided to show their wares in an effort to carry off the cup are Joe M. Daly, the prominent Boston writer and publisher, who will sing his sensational ballad, "In the Heart of the City That Has No Heart," and George E. Johnson, of Newark, N. J., a newcomer in the song world, who will feature one of his latest compositions. The willingness with which the out-of-town publishers have entered their songs and writers in another proof that the contest will be held strictly on the level, and that everyone will have an equal chance in this novel contest, where song writers themselves will battle for the cup.

CITY WRITERS FOLLOW SUIT.

The earnestness of the out-of-town entries has shown a sure sign into the prominent city writers. Since the last issue of THE CLIPPER the following have issued their intention of making an effort to lift the cup: L. Wolfe Gilbert, the writer of "Robert E. Lee," etc.; Henry I. Marshall, writer of "Be My Baby Bumble Bee," etc.; and Charles McCarron, the writer of "Reine Davis' Big Hit," "The Ragtime Ride of Paul Revere." The total list of entries at this date include: Ray Walker, Tommy Gray, Gus Edwards, Harry Williams, Billy Tracy, Henry Marshall, Charlie McCarron, L. Wolfe Gilbert, and the two new outside entries, Joe M. Daly and George E. Johnson. Keep your eye on the list and watch it grow week by week.

CUP A BEAUTIFUL TROPHY.

The cup which will be presented to the winner is perhaps the most beautiful and artistic loving cup that has ever been given as a prize at a song contest. The cup was designed especially by the Queen City Silver Company of Cincinnati, O. It is sixteen inches in height, gold lined, burnished, and has three French gray handles. It is a trophy well worth trying for, with this beautiful cup and the prestige that it will bring the winner, such as the title of champion of America, come along, boys. Send in your entry for the greatest contest of all times, to be held at the theatrical novelty ball of the Dick Jess Association, Bunker's Casino, Westchester, near Prospect Avenue, Bronx, on Tuesday evening, March 19, 1914.

ON A FLYING TRIP.

Ruby Cowan took a flying trip to Baltimore to witness the opening of the Magic show. Mr. Cowan is the composer of the music.

CALLING THE TUNE.

Jack Giegax, alias "Simon Legree," is the suave driver of the Felst office, but the only difference is that Jack sometimes works himself. The name was tacked on Jack sometime ago by a few of the boys, and to show how popular this boy is every cabaret and artist visiting the offices have acquired the habit.

MAKING HIS MARK IN THE EAST.

Roger Graham, the professional manager of the Theodore Morse Music Co., is a new comer in the East; in fact, he has only been in the big city about five months, but, believe me, he has done wonders in that short space of time.

He is hard at work on his firm's latest number, called "You Can't Get Away from It," and each week adds a dozen or more big acts to the already long list of those using this remarkable number.

ROCCO VOCCO'S GOOD WORK.

Phil Kornbeiser, manager for Leo Felst, received a wire from his Western manager, Rocco Vocco, last week, stating that he had Al. Jolson put on "I'm on My Way to Mandalay," and says that Jolson made the hit of his career with this natural hit.

THAT NEW BALLAD.

"You Broke My Heart to Pass the Time Away," the new ballad by Al. Pinatone, and published by "Felst," has made such a good impression that the dailies have already taken it up and are running half page illustrated write-ups.

It seems to be one of those usual "Felst" ballads that should clean up.

SPEAKS FOR ITSELF.

Following is an extract of a letter just received by Jas. W. Stern & Co. from T. P. O'Connor, leader of orchestras at the Olympic, Detroit, Mich.:

"I am writing to let you know the tremendous reception which your 'Nights of Gladness' receives daily. When you can make the audience in a strictly motion picture house applaud a number, facing encore after encore, it is going good. It was a riot with a capital R. 'Some Day' is also an applause winner every time played. To put a fitting end to the performance I am using 'Some Smoke.' Nuf said."

MR. AND MRS. ROTSFORD REVEALED.

George Rotsford, writer of such well known hits as "Gladness Day," "Black and White Rag," "Society Belle," and "Sailing Down the Chesapeake Bay," and his charming wife entertained about forty of their friends to a tango party at their uptown apartment on Thursday night, Feb. 5, the occasion being their tenth wedding anniversary. Everybody reports a jolly time.

DELICIOUS LUNCHEON WAS SERVED.

Delicious luncheon was served.

AND STILL THEY COME.

These two sterling writers of hits, Lewis F. Blair and L. Wolfe Gilbert, last week turned over to their publishers, F. A. Mills Company, two new songs, entitled "Goody-Bye, Marie," and "Dancing Her Heart Away," that has shown up wonderfully well in that short space of time.

Already the boys have nearly all of vaudeville's biggest acts working on the two numbers, and both predict that they are their best endeavors.

MAKING GOOD.

Eugene Reichgott, the ballroom representative of Theodore Morse Music Co., reports great progress made by "You Can't Get Away from It."

A NEW FIRM.

The Barbrook Music Co. has just been launched in San Diego. Mr. Barbrook, formerly of New York, has some able writers on his staff, and promises to surprise some of the Eastern publishers with his new numbers. Mr. Barbrook will go to New York in the early summer to open an office there. A new song just published was written by Mr. Barbrook, who is a very capable lyric writer. The music was arranged by Bert H. Carlson, who has many songs to his credit.

KEEP YOUR EYE ON THIS PAIR OF BOYS.

Jack Caddigan and Chick Story have doubled up in the song writing game, and are destined to make some team. Caddigan is considered one of the best lyric writers in Boston, and Chick Story is in a class by himself as a melody writer.

Both boys have written a great many songs individually, but as a team they are going to be hard to beat, as their first song has proven. Four days after they signed up they wrote "Thanks for the Lobster," and follow it with another positive hit, "When the Money Moon is Shining." That looks like some original ideas, eh, what?

WITH JOS. W. STERN & CO.

Clever little Coy de Trickey is at the Lincoln Square Theatre with a great repertoire of songs. She opens with a novelty, entitled "Mosquito," from which she goes into "All the Little Livin'" and closes with Rosemont Johnson's big English success, "Cotton Bales."

Nash and Alton have a new act, entitled "The Rose Maid Girls," in which they render the beautiful numbers from "The Rose Maid" opera for which they have received exclusive permission from the publishers. The act opened at Kew-Forest, New Britain, Conn., and scored the biggest success on the bill.

Sally Fisher, the girl who made "Dearie" famous, is appearing at the Colonial Theatre this week, as a special feature, and is singing the unique number, "Wilderness," by Claude Kummer, the girl who wrote "Dearie." Miss Fisher received an ovation on her rendition of this song at every performance.

Miss Seville, of Bohannon and Seville, is singing Jos. W. Stern & Co.'s new foreign success, "Love's Melody," the successor to "Nights of Gladness."

BUCKEYE BREEZES.

Sophie Tucker reports that she is delighted with "What the Night is Good and Dark." Nora Barker, that dainty demonstrator of good songs, is using a full repertoire of Lucky-Buckeye songs. "That Is Why I Love You" is her featured number.

The Chicken Farm Quartette are harmonizing with the late Lucky-Buckeye numbers. Best cabaret act in St. Louis.

Billy Beard, "The Party from the South," entertaining Jacksonville with "That Is Why I Love You."

Paul and Marjorie Stone, delighting the West with "That Is Why I Love You" and "Piano and Rag."

Thorp, Thomas, Tarnes and company were supplied with "Why Don't You Advertise" which should be a knockout for this classy act. Keep your eye on the three Ts and company.

McWilliams, Stendal and Baldwin are the delight of Minneapolis. It's needless to add that they feature Lucky-Buckeye hits.

SHULER, GASKILL & BERNHARDT REPORTS.

Hines and Fox report that "A Fool There Was" is one of their best applause getters. Alf. Hoag, of Hoag and Grant, says "nothing to it" with "When I Get Married To-day." Doc O'Neil says "I don't mind telling you that 'That's Why I Love Music So' is some song and some hit."

Jones and Sylvester say "A Fool There Was" is positively the best ballad they have sung in years.

The Bison City Four say not a bad song in the house of Shuler, Gaskill & Bernhardt, and we don't know which one to sing, so we suggested "A Fool There Was."

Ray Collins reports that he cannot sing "A Fool There Was," but the dummy can and does.

KEENES NOTES.

Blanche King opened this week at the Thirty-ninth Street Theatre, in "When Claudia Sings," for a run, and scored a phenomenal hit with "If They'd Only Move Old Ireland Over Here," and is stirring things up in a Blanche King way with this number, using about a dozen choruses.

George Mack and Frank Stilwell are at the Lyric, Buffalo, cleaning up with "If They'd Only Move Old Ireland Over Here," "If I Had My Way," "On the Honey-moon Express," and "Walla Walla Walla."

Sam Ash, at Poll's, Bridgeport, is singing with phenomenal success the ballad hit of the day, "If I Had My Way."

Al. Herman, in Indianapolis this week, is a star with "On the Honey-moon Express," Charles Bartholomew, creating some comment with "The Bells."

May Harris, at the Lafayette Theatre, had everybody singing "If I Had My Way," and states it is the most beautiful ballad she has used in years.

George Sidney writes that "On the Honey-moon Express" is still the feature number of his "Sissy Izzy" Co.

NORMAN SIGNS.

C. E. Norman has signed with the Buckeye Music Co. and has turned over to them his latest composition, entitled "That Is Why I Love You." The song has already shown big results, and the publishers expect big things with it.

Burlesque News.

FAY ST. CLAIR LEAVES TAXI GIRLS.

Fay St. Clair, who has been with Hurling & Seamon's Taxi Girls Co. since the beginning of the season, suddenly left the show at the People's Theatre, New York, Feb. 2.

In an interview with Manager Rosenthal, of the Taxi Girls, THE CLIPPER representative was informed that Miss St. Clair had been given her two weeks' notice on Monday, Feb. 2, the same night she left the show, and had had made her appearance since. It seems she called around at the theatre the following morning while no one was there, and took her trunk and all her belongings away.

Fortunately for Manager Rosenthal he had a clever young lady playing in the chorus, by the name of Ethel Marmont, who jumped right in and filled the gap left vacant by Miss St. Clair. Miss Marmont is a pretty woman of the brunette type, and the right height for a leading woman. She also is there with the voice, and puts numbers over well.

LOX CLUB CHARTERED.

The application to the Secretary of State for a charter of the Lox Club was acted upon in Albany, Feb. 3, and the certificate of incorporation, handsomely framed, now decorates the wall of the diamond palace. By-law, rules and regulations are being drawn up by a lawyer, and the Lox will be known as a social club for burlesque folks. A committee headed by Wash Martin is making arrangements to open clubrooms above the diamond palace, 711 Seventh Avenue. A small fee will be charged for initiation, and dues will be decided on at a later date.

Wash Martin, acting president, will consider applications.

Special news pertaining to the Lox will appear in THE CLIPPER from week to week.

THE BROADWAY GIRLS.

"Tinkle's Troubles," at the Columbia, includes: George P. Murphy, Jimmy Owens, Billy Armstrong, Ed Fowler, Bert Chapman, Ed. Widdham, Chas. Frank, Ruby Bailey, Kathryn Howard, Pam Lawrence and Grace Allen. The show will be fully reviewed next week.

With the Social Mads at the Columbia, New York, next week, will be: George Stone, Ella Pillard, Billy Baker, Marty Seamon, Billy Foster, Frances Lee, Jack Pillard, and the Four Holey Sisters.

JACK LONDON AND BURLESQUERS IN AUTO SPILL.

Jack London, the well known novelist, while automobileing with a party of friends, including Lucille Marjory and Minnie Blair, of the Bon Ton Co., met with an accident, which nearly proved serious. His big touring car crashed into a taxi cab on upper Broadway, but outside of a severe shaking up the party were uninjured.

TWO ELORENCE BELMONT.

Florence Belmont wishes it announced that there are two girls by that name in burlesque. The girl who was mixed up in the shooting affair in Brooklyn was a member of the Dave Marion Co. The other Florence Belmont is with the Girls from Higglyland Co.

BOB FREEMAN'S and son are a special feature with Eva Mull's Girls from Maxima's, at the Truaders, Philadelphia, this week.

THE Honey Girls will repeat over the Progressive circuit as the French Models. Sedis Moore and Joe Mills will replace Barrett and Dunn, 23.

FRANK ARDOTT, of the People's, New York, will be tendered a benefit Sunday night, March 22.

OSCAR, KOTTER, of the Folies of Pleasure, will go with a circus again next summer.

FANNY J. WYCKOFF, of the Bohannon Show, died suddenly, Feb. 8, of heart disease.

FANNY BROOKS, "the million dollar tramp," was served with papers for absolute divorce from Manna Raymond, "the ten million dollar beauty."

Herman Drack, attorney for Manna Raymond, served the papers at the Olympic Theatre, Feb. 5.

Doc BRANKMAN, well known to burlesque fans, is now managing the "Traffic in Souls" pictures, playing Western time.

MARION DANIELSON will close with the Cabaret Girls in Phila., Pa., Feb. 14, on account of ill health.

Jacobs & Jermon's Enterprises

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Broadway and 47th St., New York

SOLLY WHITE & REFLOW MABEL

TANCOES EXPERT EXPONENTS

WITH THE

"DANDY GIRLS"

THERE'S A THOUSAND IMITATORS—BUT ONLY ONE

LEW KELLY

THE DOPE

Heading the JACK SINGER'S BEHMAN SHOW

AT LIBERTY SEASON 1914-15

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MANAGEMENT OF

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AL. H. WOODS Saw Me Work!
AL. H. WOODS Immediately Signed Me!
AL. H. WOODS Will Place Me With
"POTASH AND PERLMUTTER" Next Season
So I Should Worry!

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Doing well in vaudeville for the balance of this season.

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"Our Mutual Girl" With New York's District Attorney and Chief Detective



STUDIO LIGHTS.

THE GUY AT THE CRANK.

By ERNEST EADE.
(Operator at the Hanna Theatre, Hanna, Alberta, Can.)

Did you ever go to a picture show,
To sit in the dark and stare,
And wonder how in creation
The pictures got up there?
It isn't the soft, slick manager
Whom you have to thank;
It's the half-baked, old son-of-a-gun,
Who cusses and twists the crank.

He goes to his little two-by-four,
Iron-lined like a prison cell;
He starts to make the films chase through,
And soon it's better than well.
You talk of the steamship stoker,
And the heat of his fire's bank,
But the stoker's dream is like ice cream
To the chump who turns the crank.

To the picture show is where you go
To sit in the dark and stare,
You forget there's another world outside
When you're snugly seated there;
You watch the actors play their parts;
To you it is all a dream;
But it's very real to the guy at the wheel
Of the picture show machine.

Oh, where do operators go
When the leave this vale of tears?
Is there some cool place in celestial space
Where they pass their after years?
Or do they mingle with the throng
Where snappers fumes are dank
And hear Old Nick, when the flames are thick
Shout: "Hey, there, twist the crank!"

[Ed. Note.—The above poem appeared in the program of the M. P. operators' ball at Pekin and Peoria, Ill., Local 13, I. A. T. S. E.]
Judging from local newspaper accounts, the ball which was held Jan. 28 in the Shrine Temple, Peoria, Ill., was a genuine success.

CHARLES ARLING, Pathe player, is one man to whom the mother-in-law has no terrors. Last summer, while spending his vacation in California, he was out canoeing with his wife and her mother when the canoe upset in the rapids of the river. Mrs. Arling swims and was able to make her way to the shore without difficulty, but her mother was helpless. Arling is so used to playing the hero in Pathe productions that the part came natural to him, and he safely brought his mother-in-law to the shore. The other day he received at the Pathe studio a handsome diamond studded watch chain with the inscription: "From your grateful mother-in-law." Arling says the old jokes about mother-in-laws are "way off."

SIXTY-THREE attentive listeners, with Rosamary Thoby as the speaker, and the trials, tribulations and compensations of a film favorite as the subject—this was the situation at the annual dinner of the Studio Club in New York last week. The girl students of all the arts who make the club their name warmly applauded the gifted Lubin leading woman, and she was acknowledged the most successful member of the club has ever sponsored.

LAWRENCE S. McCLOSKEY, author and editor for Lubin, to whom picture enthusiasts owe thanks for having written for Arthur V. Johnson some of the happiest roles in his repertoire, has recently finished the script of his latest comedy, "Lord Algy." He has created a character unlike any ever assumed by the Lubin star, with the result that all concerned are working with him to make it another Johnson-McCloskey hit.

ETHEL CLAYTON, now playing leads in the Lubin productions of the Charles Klein plays, is a bona fide motorist. She really owns a car which she values all the more because she purchased it with her savings. When not at the studio the actress can be seen spinning through the park in her gray and red motor at a rate of speed (whisper it!) which no speedometer can register. However, her acquaintance with the city officials enables Miss Clayton to enjoy a special permit with no speed limit specified. Her delicately glowing complexion and clear blue eyes are the fortunate result.

"THE CONSPIRACY" or "A \$4,000,000 DOWRY," a four-reel Paris-Eclair production, is another early release scheduled by the World Special Films Corporation.

J. K. ROSS has resigned as auditor of the World Special Films Corporation, to assume a like position with the Electric Film Company.

JOSEPH W. SMITH, of the Lubin staff of directors has just finished the production of a picture upon which he expended even more than his customary energy and care. It is a big story, vigorous, yet full of heart, and will probably be released in three reels: "The Root of Evil," by Norbert Lusk, involves a number of interesting characters in their relation to what the title obviously suggests—money. The chief players are Edward Pell,

Carol Holloway, John H. Smith, Justice Huff, Clarence Elmer, Bernard Selgel, W. H. Turner, Eleanor Blum and, in a strong role, Joseph W. Smith himself.

FRANK COOLEY, popular in stock, particularly on the Coast, has been engaged as assistant to Harry Pollard in the production of "Beauty" subjects.

SEYMOUR S. HERSHKOWITZ, president of the American Film Mfg. Co., and Mrs. Hutchinson, accompanied by J. E. Freuler, vice president of the Mutual and secretary and treasurer of the American Film Mfg. Co., and Mrs. Freuler, have taken a trip to California.

HARLEN OPERA HOUSE, New York, is playing pictures, and will continue this policy, it is said.

THE GRANDY THEATRE, Norfolk, Va., has been converted into a photoplay house, succeeding the Victoria, which becomes a palace of spectacles.

GEO. STEVENSON, the Universal publicity promoter, has returned from a vacation to Bermuda.

JOHN CALDWELL, of Cincinnati, O., has decided that children under sixteen must not appear on the platform in local picture houses.

AND SIMON, of the Novelty Photo-graph Co., is contemplating a trip to Cincinnati, and will be in that territory until after the Ohio State Exhibitors' Convention, which will be held there.

THE next release of the Novelty Photo-graph Co., of Cleveland, O., which turned out "The Face on the Floor," by Hugh D'Arcy, as announced as "Christmas Day in the Workhouse." This is an unusual film, based upon the poem which deals with the effect of the poor-law system in England. It shows how the spirit of the men is crushed out by cold, relentless charity, and when the end comes:

Rattle his old bones over the stones,
For he is only a poor, whom nobody knows."

The condition of the poor here is one that cannot be overlooked too long, and this film by its vivid rendering of the subject should do much to stir sympathy in their behalf. The data for this poem contains the exact facts taken from the libraries and, though only actual happenings are represented in it, its revelations are somewhat startling, especially as shown in film form.

"THE GIRL ON THE FIRM," "Queen of the Movies" and "Kiss Me" are all motion picture plays. Now comes Rupert Hughes with "Celluloid Sara." Next! Some day some body will write a reel one. Maybe "Celluloid Sara" will be it, who can tell?

LAST Winter all the companies were having serious trouble with "Strife" and several of the cameramen had a meeting to discuss the conditions that troubled them. The Static Club has assumed the status of a large and serious-minded body from a rather humble beginning, and is devoted to the improvement of the work of the cameramen, as the discussion of various new effects is commonly the main topic of conversation at the club. This fact is evidenced in the great apparent improvement in photography in the last nine months.

The membership of the club has grown apace with the improvement of the work, and at present the club is in temporary quarters at the Wilson Building, corner of First and Spring Streets, Los Angeles, and holds its regular business meetings every Tuesday evening, at 8:30.

Feeling the need of larger and more luxurious quarters, together with a complete library of photograph and lecture room, the club gave a ball at Rutherford's Hall, Jan. 16, 1914, to defray the expenses incurred in outfitting a new home, which was an unqualified success. The Static Club is primarily and essentially a social organization devoted to the betterment of technical work as applied to cinematography.

The censorship question is one thing at least in which M. A. Neff, the league president, has been entirely wrong on from the start. Of course it is a deep subject, but the well meaning and clever organizer doesn't seem to be able to handle it, as events of the past six months have shown.

Those Ohio exhibitors who are members of the M. P. E. L. of A. don't seem to have had a sufficiency of censorship; a thoroughly un-American institution, by the way. They went so far in the recent convention as to endorse Messrs. Vesta and Madrox, the two male members of the Ohio State Board, but balked at conferring this honor on Mrs. Maud Miller, the female member.

DICK BRANNAN is chaperoning a "Traffic in Souls" feature that has played to capacity at the Garrick, St. Louis, Mo., for the past eight weeks. Dick is a recruit from burlesque who says he likes the film game immensely, with all due respect to his first love.

EVIDENTLY the film version of Reymond Wright Kauffman's "sociological" play is going better on the screen than it did as a "spoken drama." "The House of Bondage," by the Photodrama Motion Picture Co., played to a two weeks' success at the Southern Theatre, Columbus, O. It opens at Newark, O., Sunday, Feb. 8, and splits the week between Zanesville, O., and Parkersburg, W.

Va. S. N. Silberman is the traveling manager in charge.

THE Electric Film Co. is hot upon the trail of the dupers. Only last week they captured an alleged copy of "A Man's Shadow" in a downtown New York picture house.

THE Union Square Theatre, New York, E. F. Kell's original "cradle of metropolitan vaudeville," has again reverted to a straight picture policy.

THE New York Casino, Broadway and Thirty-ninth Street, is also a possibility as a photo-playhouse. With its fine location and seating capacity it should become a motion picture palace de luxe, adding a note of dignity to an already long list of converted Broadway theatres. With the Criterion, renamed as the New Vitagraph Theatre, running a first class feature program, and the conservatory Republic playing pictures, it commences to look as if the film were coming into their own along the Great White Way.

LOTTIE LUBIN SINGH, a daughter of Seymour Lubin, obtained a divorce from Ferdinand W. Singh last week in Philadelphia. Mr. Singh charged her husband, who was a pianist at one time in one of the Lubin Philadelphia theatres, with cruel and barbarous treatment and indignities.

FRED SCHINDLER, a member of an American moving picture expedition, was so badly mangled while trying to photograph a lion in the jungle in Africa, recently, that he died of his injuries. Schindler, who is believed to have been an American, had been engaged with other members of the expedition in taking moving pictures of wild animals in the jungle. The unfortunate man, who met such an untimely death, is thought to have been a resident of Cincinnati, O.

HENRY B. ARKIN, president of the Mutual Film Corporation, states that the announcement published in a New York paper to the effect that J. Whitman Bennett had been engaged as general press representative for his company, was erroneous. He said that Philip Mindel would continue in full charge of the publicity department of the Mutual, and that Mr. Bennett would fill a new position, looking and exploiting certain elaborate feature films now being manufactured by the Mutual and its various allied companies. It is the purpose of the Mutual to present its extraordinary photodramas in New York City and throughout the country on a plan similar to that used in regular dramatic offerings. Mr. Bennett has been with the Shubert Theatrical Company and with Sam S. & Lee Shubert, Inc.

PHILADELPHIA'S WEEKLY BUDGET.

THE Tropic Theatre Co. has purchased the properties, Nos. 3540-42 N. Seventeenth Street, on the site of which will be erected a moving picture house. The lot measures 42 by 110 feet to a rear street.

FRANCIS HENNESSY has awarded a contract for a moving picture house, 53 by 85 feet, at the northwest corner of Seventeenth and Anna Streets, to cost \$11,000.

RENTS are being taken for a moving picture house, 30 by 100 feet, on the corner of South Second Street, for a syndicate of business men in that neighborhood.

OLD LAMPS FOR NEW.

GILSON WILKES, the well known writer and lecturer, who is exclusively associated with the Selig Polyscope Co., has just finished a series of Western pictures, the scenes of which lie up and down the coast of California, and take classical names, subjects and allusions, applying them to modern subjects amid up-to-date environment.

This is a clever idea for two reasons: The first, in keeping alive a memory of the classics; second, in stimulating an interest in the ancient tradition that men, as a fine art. While the classics still figure in the curriculum of every collegiate institution in the art courses, there is still a disposition to depart from the good old ways in which our fathers and grandfathers were instructed to win their degrees in art.

The titles of these plays are: "The Story of Venus," "The Story of Cupid" and "The Story of Diana."

It is interesting to observe how the harking back reveals that the old things were good enough to figure along down the centuries and give a genuine basis to the claim that all conceivable plots are embraced in Boccaccio's "Decameron" and the "Hephaestus" of Queen Margaret of Navarre. This would seem to indicate that no matter how the times advance or civilization quickens in its pace, human nature is pretty much the same the world over and new made.

"BY THIS SIGN YOU WILL CONQUER." In "Hoe Signa Vincas," a gigantic five-reel production, dealing with the early struggles of the Christians in Rome, is another big feature just acquired by the World Special Film Corporation, which will be marketed through their offices in the near future.

MAKING UP FOR THE MOVIES.

By HARRY ENNIS.
(Character Lead, Ramo Films.)

Making up for the movies has now become a distinct art in itself, yet, strangely enough, not one photoplay actor out of fifty has the slightest knowledge of the use of grease paint for screen purposes. Time after time I have visited the photo-playhouse and seen actors, who were supposed to be made up for a character part, whose faces looked more like a railway junction than anything else. It seemed as though their sole idea was to cover their face with flour, and so said behind, they were old men.

I know many of my old friends in the "legitimate" will smile when they read this, because they well know that I was about the fussiest individual with regard to make-up that ever happened. I have spent as much as two hours on one make-up alone. It has always been a source of constant study to me, and I am still learning. When I entered the ranks of the photoplayers I, of course, had to change my ideas somewhat with regard to colors, but the fundamental principle remains precisely the same. To my mind the best rule to observe for making up any character is that when you have finished there should not be such a thing as a distinct line on the face at all, but a succession of carefully blended highlights and shadows. Even a wrinkle should be nothing but a finely drawn shadow. It has been said of one great actor who is known as a master of the art of make-up, that he does not use shadows at all, but only highlights, which do, as a matter of fact, create their own shadows. This, however, is not feasible for screen purposes, because I have tried it. Now as to the colors I personally use, and how they are as follows: I have found that the number six (6) of a well known German make of grease paint to be absolutely the best ground-work for a character make-up. If you use shadows I use lake, and right here let me give you a tip on making a wrinkle or a fine shadow. You may or may not have noticed

that a natural wrinkle is sharply drawn on one side, the other side slowly fading into your highlight, and there lies the secret. Try it next time you are making that long line that runs from the nostril to the corner of the mouth, and see that the line is sharp on the inside blending out toward the cheek. For a highlight I use yellow, which photographs a perfect soft white. And another thing: Never, for Heaven's sake, try to draw a line on your face where lines do not naturally grow. Most actors when making up for a character will insist, for some unknown reason, on drawing enormous crow's feet at the corners of their eyes, when, as a matter of fact, they hardly ever show in nature, except in very aged persons. Personally I hardly ever use them at all. It is impossible in an article of such limited scope to do justice to the fine art of making up, for it is a fine art, whether you are making up for a young juvenile or a man as old as Methusalem. It is only by constant experiment and close study of the types one meets in every day life that you can ever reach any degree of perfection. By the aid of grease paint one can change every single feature and, say what you like, a good make-up is, at the very least, sixty per cent. of the battle.

DENVER'S NEW THEATRE.

The new United States photoplay theatre, in Denver, Colo., which rivals in beauty and splendor of interior design any playhouse in the West, threw open its doors to the public Saturday, Feb. 8, with the photographic reproduction of George Kleins' internationally famous play, "The Lion and the Mouse," produced in six acts by the Lubin Players.

OSCAR BAKER, who has worked continuously in producing since he came to the studios, two years ago, has finally taken the advice of his physician and gone on a trip to tropical waters, where he hopes to recover his energies. Mr. and Mrs. Baker will spend quite a time on the Isthmus of Panama, and then go to the Bahamas, returning here the last of this month.

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COMING FRIDAY, FEB. 6.

"THE CRIP OF CIRCUMSTANCE"

IN TWO PARTS

There are many thrilling incidents in this picture that hold the interest of the observer, and there is an air of mystery which surrounds the whole story, that will keep you on edge during its entire production. Photography is excellent. The story has to do with a society ladies that has a taxing way. Bryant Washburn, Ruth Stonehouse, Thomas Commerford, E. H. Calvert and Richard O. Travers as your service.

RELEASED TUESDAY, FEB. 3.

"DAWN AND TWILIGHT"

A strong drama, with many unusual situations masterfully handled.

RELEASED WEDNESDAY, FEB. 4.

"INTO SOCIETY AND OUT"

An extraordinarily funny comedy, filled with numerous incidents of hilarity.

RELEASED THURSDAY, FEB. 5.

"A GAMBLER'S WAY"

A Western drama, with intensely interesting moments of excitement.

RELEASED SATURDAY, FEB. 6.

"BRONCHO BELLY AND THE RED MAN"

A strong Western drama, with the world's most popular photoplayer, G. M. ANDERSON.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from the Essanay Film Mfg. Co. Your lobby display will look attractive if you use photographs of ESSANAY players, \$x10, \$x.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 171 N. State St., Chicago, Ill.

Essanay Film Manufacturing Company

501 FIRST NATIONAL BANK BLDG., CHICAGO, ILL.
Factory and Studio, 1333 Argyle Street, Chicago.

BRANCH OFFICES IN
LONDON PARIS BERLIN BARCELONA

ACTIVITIES OF THE WEEK.

HUGH FORD STARTS PRODUCTION OF "SILVER KING" FOR FAMOUS PLAYERS.

POWER'S MACHINES FOR BATTLESHIPS AND THEATRES.

KEYSTONE DIRECTOR UTILIZES SNOW-CAPPED MOUNTAIN.

ECLAIR CO. REMOVES N. Y. OFFICES TO LEAVITT BUILDING.

MOTION PICTURE SALARIES—MEXICAN SITUATION THROUGH MUTAL CAMERA LENS.

HUGH FORD, DISTINGUISHED PRODUCER, BEGINS ACTIVITIES FOR FAMOUS PLAYERS.

Hugh Ford, the famous theatrical producer, who, together with Frederick Stanhope and Edward A. Morange, recently became allied with the Famous Players Film Company, to collaborate on the production of massive, spectacular film subjects, left last Friday for the Los Angeles studio of the Famous Players, to make preparations for the first production, "The Silver King," the celebrated play by Sir Henry Arthur Jones.

Mr. Ford and Edwin S. Porter, technical director of the Famous Players, will organize a company to enact this famous play, which in the course of the production will go to Europe for the exact atmosphere in which the action occurs.

When the alliance between Messrs. Ford, Stanhope and Morange and the Famous Players Film Co. was announced recently, it created a sensation in the industry, due to the international reputation of these men and the importance of their productions, among which are numbered "The Garden of Allah," "Joseph and His Brethren," "The Melting Pot," "The Deep Purple" and numerous other plays of equal prominence.

Mr. Ford has an extensive experience in the producing of plays and large spectacles as any producer of our time. Outside of his wide knowledge of the drama in all its phases, Mr. Ford has the ability to strip a play of all non-essentials that might cloud its motive and minimize its central interest. His keen sense of the pictorial and his belief in the necessity of its employment to heighten dramatic situations have resulted in the wonderfully beautiful productions that bear his name, and, coupled with his quick intelligence and artistic receptiveness, augur much for the work in the field of motion pictures to which he has chosen to bend his energies.

The Famous Players have already chosen a number of imposing, spectacular subjects for this new series, preparations for the production of which will be completed at the Los Angeles studio.

POWER'S 6-A MACHINES FOR BATTLESHIPS AND THEATRES—MICHIGAN EQUIPPED FOR MOVIES.

Before leaving the New York Navy Yard at Brooklyn, Feb. 3, to join the fleet which will assemble in Guantanamo Bay for maneuvers at the end of this month, the battleship Michigan, which aided in the escape of Gen. Felix Diaz from Vera Cruz during the recent troubles in Mexico, was equipped with a Power's Cameragraph No. 6-A motion picture projection machine and thousands of feet of the latest film. Among these pictures were those taken of the West Point-Annapolis football game, which was held in this city, at the Polo Grounds. As evidence of the popularity of motion pictures with the Government, there is hardly a day goes by at the plant of the Nicholas Power Co., in this city, without seeing mechanics from either the army or navy going through the various departments and receiving instructions on operating these projecting machines.

Realizing the value of the big feature motion picture productions, the Keith houses at Union Square and the Harlem Opera House have been equipped with two Power's 6-A projection machines at each theatre.

The new Vitaphone Theatre (formerly the Criterion), where this company will show their feature pictures, has been equipped with two Power's 6-A projection machines, and as the Vitaphone Co. intend having this one of the best equipped motion picture theatres in the country, the order for the Power's machines speaks well for their perfect projection qualities.

KEYSTONE UTILIZES SNOW-CAPPED MOUNTAIN AS BACKGROUND.

Keystone recently sent one of its seven companies to the top of Mt. San Antonio to get snow backgrounds for the picture, "A Robust Romeo." This peak, known to Californians as "Old Baldy," rises over ten thousand feet, and is a landmark of Southern California. The company was nearly to the top and worked in over four feet of snow, with one of the players running about in the ice in bare feet and pajamas, this latter feat being called for in an unfeeling scenario. Great difficulty was experienced in reaching the top because of impassable trails and the heavy going. Matters were further complicated by lack of communication, the company being completely cut off from the rest of the world and having no word with the home studio for over three days.

MACK SENNETT STAGES SENSATIONAL AUTO ACCIDENT.

Mack Sennett, vice president and managing director of the Keystone Co., is just completing a picture in which he sends a high-speed automobile through a brick building. For this effect a complete brick structure was erected in the studio with mortar, stones and all. In addition the stage carpenters spent three days building a wooden bridge from street to studio level. This was done to give the auto momentum for its plunge through the wall. For sensationalism and big action this picture promises to rival Keystone's famous automobile release, "The Fatal Taxi-Cab."

LIKEWISE, HENRY LEHRMAN.

Henry Lehrman, a Keystone director, tipped a \$1,500 automobile over a cliff in his last picture, "Making a Living." A nearly new Studebaker was used for this effect, and when recovered at the bottom resembled a pile of kindling wood. This expensive episode cost the Keystone Co. a good sized sum, but a thrill was to be gotten out of the story and Keystone took this method of getting it.

TEMPER Saxe, WELL KNOWN OPERA SINGER, TO BECOME PHOTOPLAYER.

Templar Saxe, the eminent actor and writer, was a guest of A. J. Lang, export manager of the Nicholas Power Co., one day last week. Mr. Saxe took a great deal of interest in the various departments of the factory and marvelled at the accuracy with which each part of the 6-A machine is made. Mr. Saxe, who is well known in legitimate stage circles, will shortly announce a connection with one of the most important film producers in the business.

ECLAIR REMOVES TO THE LEVITT BUILDING.

On Monday, Feb. 16, the Eclair Film Co., which firm now occupies a suite of offices at 225 West Forty-second Street, New York City, will move to the new and handsome Leavitt Building, at 126 West Forty-sixth Street, where they will occupy one entire

floor. The wonderful increase in the sales of American-Eclair films and the additional staff of employees which they have been compelled to put on to keep pace with the tremendous amount of work involved in their growing sales has necessitated the company moving into quarters which will be four times the size of their present offices, and which will give them every convenience and improvement. Absolutely no expense has been spared in giving the Eclair Film Co. a business home which will rank second to none in modern appointments and conveniences peculiar to the business of manufacturing and selling moving picture films. There will be thirty large and handsome offices, two spacious rooms to accommodate a large force of stenographers, a reception room for visitors, and a magnificently furnished office where the board of directors may hold their meetings. One large room has been laid aside especially for the use of the office boys and telephone operators. With their customary policy of doing things right, the Eclair Co. has provided two projection rooms for the display of their films. A large one, seating several people, and fitted up in beautiful taste, while a smaller one has been reserved for the private exhibition of Eclair films to the members of the firm and their technical experts. Two operators will be constantly in readiness to show pictures, and two new machines of the best type have been installed ready for use. Large cutting and joining rooms have been provided, and additional employees will be taken on to cope with the increase in this work. There will be a shipping room with a force of clerks to expeditiously handle this end of the Eclair Film Co.'s business.

Absolutely fireproof and up-to-date vaults have been built for the storing of Eclair films, and in addition to this there has been a large amount of room reserved for the keeping of posters and the storing of reels, cans, etc.

Taken all in all, the new offices of the Eclair Film Co. will be the most pretentious and beautiful of any yet occupied, and realizing the reputation of the company, the quality of which have resulted from the quality films this company has turned out in the American market during the past two and one-half years, the trade in general may well look forward to bigger and better things from the Eclair Film Co. in their new home.

MOTION PICTURE SALARIES.

Salaries in the theatrical business have probably done more to brand the name of the picture director as a pupal of Ananias than any other subject he has introduced to the long suffering public. And it is not surprising that the large sums of money received by favored artists should appear to be out of all proportion when viewed from the standpoint of a layman.

But if the salaries of the picture directors are thought to be open to doubt, the tremendous amounts received by motion picture directors had better be absolutely ignored by the press agent who is at all jealous of his reputation for veracity.

The moving picture director is the most important man connected with the production of a photo-drama. Upon him depends the degree of success that the finished product will attain when placed upon the market. He can run a good story or make a masterpiece out of a poor one according to his ability to get results out of his actors, scenic value out of his backgrounds, and dramatic effects out of the manipulation of his scenes after they have reached the cutting stage.

The result is that picture directors' salaries have continued to soar skyward as the art developed. D. W. Griffith, of the Mutual Film Corporation, is said to receive more than one hundred thousand dollars a year, while Thomas H. Ince, of Kay-Bee, and Mack Sennett, of Keystone, receive weekly stipends that make the salaries of corporation heads look like the allowance of a college boy.

Acknowledged leaders in their different lines, Griffith, Ince and Sennett are perhaps in a class by themselves. D. W. Griffith is said to be a veritable genius in the staging of intensely dramatic subjects. Thomas H. Ince undoubtedly has supplied the civilized world with more large spectacular picture dramas of unquestioned merit than any other director. Mack Sennett is the one motion picture director who has succeeded in proving that good comedy is as possible in pictures as it is upon the stage, and that multiple reel comedies not only can be successfully produced, but also can be so presented that they will be as valuable from a box office standpoint as the most celebrated dramatic offering.

The peculiar qualifications necessary to the making of great photoplay producers added to the fact that they must have an intimate knowledge of the many phases of life which they are called upon to present in pictures, necessarily limits their selection to a very small group of capable men.

They must not only be thorough masters of the technique of the drama, but they must also be experts in the more complicated technique of motion picture stagecraft. The small size of the studio stage, limited by the scope of the camera lens; the foreshortening of the film, the difficulty of telling a complete story with out words, and a thousand and one other things peculiar to the art make the motion picture director the man of the hour in film dom, whose salary depends upon the result of his work.

THE MEXICAN SITUATION THROUGH THE LENS OF A MUTUAL CAMERA.

In view of the fact that in the driving out of Mexico of Huerta by the Constitutionalists is the natural solution of the Mexican problem, the moving pictures showing the daily progress of Villa's army are proving to be of unusual interest from a diplomatic as well as a theatrical standpoint.

The private exhibition room of the Mutual Film Corporation, in the Masonic Building, New York City, is the scene of frequent mysterious gatherings where the new films, arriving from the firing-line, are viewed behind locked doors.

The pictures are rapidly being prepared for public exhibition in Mutual theatres throughout the country and, for the first time, since the world began, it will soon be possible to read the history of a great struggle, seriously affecting the destinies of a nation, by reclining easily in the orchestra of a theatre and seeing the actual scenes by battle flashed upon the screen.

Mutual camera men at the front are under the personal direction of General Villa, who is in perfect sympathy with their desire to register every important move for the benefit of the theatregoing public. The General's desire to aid the motion picture contingent instead of interfering with their work is said to be responsible for the exceptional

THE NEW YORK CLIPPER.

NEW YORK MOTION PICTURE CORP.'S FOUR ACES

KAY-BEE FEATURES

Feb. 13--THE ARROW MAKER'S DAUGHTER (2 Reels)

Feb. 20--THE RAIDERS (2 Reels)

Feb. 27--NORTH OF 53d DEGREE (3 Reels)

BRONCHO HEADLINERS

Feb. 18--YELLOW FLAME (2 Reels)

Feb. 25--REPAID (2 Reels)

Mar. 4--MARIO (2 Reels)

Mar. 11--A BARRIER ROYAL (2 Reels)

WATCH FOR THE BIG DOMINO SPECIAL

THE WRATH OF THE GODS (5 Reels)

MUTUAL PROGRAM EXCLUSIVELY NEW YORK MOTION PICTURE CORP., Long Acre Bldg., 42nd Street and Broadway, NEW YORK

Interesting film that is being received at the Mutual's New York office.

NEW OFFICERS OF THE KINEMA-COLOR COMPANY FOR THE ENSUING YEAR.

The following officers were elected at the Kinemacolor annual meeting, held last week: President, A. P. Barnard; vice president and general manager, William H. Hickey; vice president, Burton J. Westcott; secretary and treasurer, Morris U. Ely, Esq.; assistant treasurer, Elmer Luce.

In addition to the above-named the following are directors: Geo. H. Burr, Walter D. Young, Noble Crandall, Edward Lynch and Edward C. King.

For the past year William H. Hickey has also been acting as the general manager of the Natural Color Kinemacolor Co., as the English Kinemacolor corporation is called, but finding it impossible to cover both continents without the aid of an alibi, he has resigned the latter position, and will devote his talents and enterprise exclusively to the Kinemacolor Co. of America, with offices at 1600 Broadway, New York City. Albert E. Lowe continues as contract manager of the New York office, while Felix F. Feist remains in charge of the Chicago office, with Mortimer R. Wiener as general traveling representative in charge of the road agents. The Kinemacolor field studios are being transferred from Los Angeles, Cal., to Lowville, N. Y., where production will be resumed as soon as weather permits, the films all being photographed in the open air and sunshine. As the only natural color motion picture process Kinemacolor has an unlimited field, and plans for its development are almost as far reaching.

VITAPHONE THEATRE OPENS.

The policy of the Vitaphone Theatre (formerly the Criterion), which opened Saturday night, will be four shows daily—at 11:30 A. M., 2:30, 5:30 and 8:30 P. M. Seats will be reserved for the 2:30 and 8:30 P. M. shows. For the other two shows no seats will be reserved.

At each show two Broadway Star Feature pictures will be presented. The first will be "A Million Bids," a pictureization of George Cameron's (Mrs. Sidney Drew) drama, "Agnes," in which Nance O'Neill scored a great success several years ago. It is in five parts and has the advantage of a brilliant cast of motion picture stars. Being a clean, modern society drama, it is entirely devoid of the trashy and mauling sentiment running rampant in many other feature films.

In a lighter strain is "Goodness Gracious," "Monsieur Beaucaire," a burlesque motion picture in two parts. It has a fine cast of funmakers and should prove a laughing treat to motion picture fans.

At the 8:30 P. M. show John Bunny will personally appear each evening in "The Homesteaders," a silent drama, supported by Mary Charleson and James Morrison.

This form of entertainment is entirely new to Broadway. It is nothing less than a "living motion picture," for the characters tell their story without using even one word.

MUTUAL SHOWS RIGHT SORT OF ENTERPRISE.

With its usual foresight and enterprise the Mutual Film Corporation has sent its camera men with Colonel Roosevelt on his South American trip. The result in three intensely interesting reels is about to be released to the public. In the Mutual's party on the journey, besides Carl Von Hoffman, the daring war correspondent-camera man, were two special envoys, John J. McGovern, a Wall Street broker, and J. Howard Mason, who had been associated with Marconi in wireless telegraphy.

They succeeded in securing the most interesting scenes on the steamer on the way down and in South America also. Aside from the great interest in the colonel's personality, the film will prove especially attractive from an educational standpoint, showing, as it does, the intimate side of Brazil, which has never before been shown on the screen, the tropical colony at Trinidad, and many beautiful South American native pictures.

In the colonel's exploration party are to be seen Anthony Flala, the Arctic explorer, Dr. George K. Cherry, the Rev. Father Albert Zahn, who has travelled five hundred thousand miles in the interest of science, Frank Harper, the colonel's secretary, Dr. Leo Miller, of the Rockefeller Institute, besides Mrs. Roosevelt, Kermit Roosevelt and Margaret Roosevelt, a niece of the colonel's, who died on her return from the journey.

KEYSTONE COMEDIES

Feb. 12--A ROBUST ROMEO

Feb. 16--BAFFLES, THE GENTLEMAN BURGLAR (2 Reels)

Feb. 19--A THIEF CATCHER

Feb. 21--LOVE AND GASOLINE

Feb. 23--TWIXT LOVE AND FIRE

Feb. 26--LITTLE BILLY'S CITY COUSIN

DOMINO WINNERS

Feb. 19--THE PLAYS THE THING (2 Reels)

Feb. 26--THE COURTSHIP OF OSAN (2 Reels)

Mar. 5--FOR THE WEARING OF THE GREEN (2 Reels)

FEATURE FILM RENTERS' ASSOCIATION GETTING THINGS IN SHAPE.

Feature Film Renters' Association, Inc., the association of feature film exchanges in the metropolitan district, have asked their attorneys, Messrs. Graham and Stevenson, of 15 Broad Street, New York City, to draft a uniform contract to be used by all members of the association in dealing with exhibitors. The contract is designed to meet conditions present where features are rented to local exhibitors or to out of town exhibitors, and it is based upon the experience of its new branch of the film exchange business.

Several meetings have been held, and the contract in its final form has been printed and copyright procured in the name of the association, so that none are permitted to use the form except members.

The president, Jules Bernstein, states that the contract has been drawn with an aim to fairness to both the exhibitor and the exchange.

RELEASES.

LICENSED FILMS.

Feb. 16--"Her Old Teacher" (Dr.)
Feb. 19--"A Desperate Hero" (Com.)
Feb. 20--"Sally's Balcony Buds" (Com.)
Feb. 21--"Criminology and Reform" (Dr.)

Kalem.

Feb. 16--"A Million in Jewels" (Dr. Parts 1 and 2)
Feb. 18--"Chasing the Smugglers" (Dr. Parts 1 and 2)
Feb. 20--"Too Many Johnnies" (Com.)
Feb. 21--"A Bottled Romance" (Com.)
Feb. 21--"An Indian's Honor" (Dr.)
Feb. 21--"A Long Island Skunk Farm" (Indus.)

Lubin.

Feb. 17--"Getting Even" (Com.)
Feb. 18--"An Innocent Victim" (Com.)
Feb. 18--"The Price of a Ruby" (Dr. Parts 1 and 2)
Feb. 19--"The House of Fear" (Dr. Parts 1 and 2)
Feb. 20--"In the Dredger's Claw" (Dr.)
Feb. 21--"A Winning Mistake" (Com.)
Feb. 21--"The Female Book Agent" (Com.)

Pathéplay.

Feb. 16--"Pathe's Weekly No. 14" (News).
Feb. 17--"Whiffles' Balcony Buds" (Com.)
Feb. 17--"Rambles in Old France" (Bourges) (Scenic).
Feb. 18--"Won by a Nose" (Com.)
Feb. 19--"Where the Heart Calls" (Dr. Parts 1 and 2).
Feb. 19--"Pathe's Weekly No. 15" (News).
Feb. 21--"Victims of Vanity" (Dr. Parts 1 and 2).

Selig.

Feb. 16--"The Uphill Climb" (Dr. Parts 1 and 2).
Feb. 17--"Through the Centuries" (Dr.)
Feb. 18--"Thou Shalt Not Kill" (Dr.)
Feb. 19--"Venus and Adonis" (Com.)
Feb. 20--"A Mad Marathon" (Com.)
Feb. 20--"Memories" (Dr.)

Vitagraph.

Feb. 16--"Sawdust and Salome" (Dr.)
Feb. 17--"Back to Broadway" (Com.-Dr. Parts 1 and 2).
Feb. 18--"Fatty on the Job" (Com.)
Feb. 19--"Lumbering in Sweden" (Ind.)
Feb. 19--"The First Endorsement" (Mil. Dr.)
Feb. 21--"His Little Page" (Com.)
Feb. 21--"Iron and Steel" (Dr. Parts 1 and 2).

Edison.

Feb. 16--"The Adventure of the Extra Baby" (Com.)
Feb. 17--"Sophia's Imaginary Visitors" (Com.)
Feb. 18--"Counting Betty's Beans" (Com.)
Feb. 20--"All for His Sake" (Dr. Parts 1 and 2).
Feb. 21--"The Powers of the Air" (Dr.)

Essanay.

Feb. 17--"To Alaska via the Great Rivers of the North" (Scenic).
Feb. 18--"One-To-Three" (Com.)
Feb. 19--"Italian Love" (Dr.)
Feb. 20--"The Other Girl" (Dr. Parts 1 and 2).
Feb. 21--"Snakeville's Fire Brigade" (Com.)

Cello.

Feb. 17--"The Artist's Model" (Dr. Parts 1 and 2).

Melies.

Feb. 19--"A Fable and Its Moral" (Moral Com.)
Feb. 20--"A Hobo Philosopher" (Com.)

Universal Films.

Feb. 16--"Votes for Men" (Com. 2 reels).
Feb. 20--"Love's Victory" (Dr. 2 reels).

Gold Seal.

Feb. 17--"Honor of the Mounted" (Dr. 2 reels).

Imp.

Feb. 16--"The Box Couch" (Com.)

Feb. 19--"The Price of Sacrilege" (Dr. 3 reels).

Feb. 16--"Almost a White Hope" (Com.)

Feb. 20--"My Mother's Irish Shawl" (Dr.)

Feb. 17--"Some Doings" and "Harold's Burglar" (Com.)

Feb. 22--"McSweeney's Masterpiece" (Com.)

Feb. 18--"A Flash in the Dark" (Dr.)

Feb. 20--"Scooped by a Hen-coop" (Com.)

Feb. 18--"A Narrow Escape" and "Lumber Industry of California."

Feb. 21--"The Tender Hearted Sheriff" (Com.)

Feb. 18--"The Cross in the Cacti" (Dr. 2 reels).

Feb. 22--"The Electric Girls" and "Colombo."

Feb. 19--"The Boob's Honeymoon" (Com.)

Feb. 22--"Woman's Burden" (Dr.)

Feb. 19--"Silent John the Army" (Com.)

Feb. 21--"The Fatal Card" (Dr.)

Feb. 21--"Her Father's Guilt" (Dr. 2 reels).

Feb. 18--"Animated Weekly."

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Feb. 16--"The Cricket on the Hearth" (Dr. 2 reels).

Feb. 21--"The 'Pote Lariat' of the 'Flying A'" (Dr.)

Feb. 16--"Baffles, Gentleman Burglar."

Feb. 19--"A Thief Catcher."

Feb. 16--"Our Mutual Girls" (Chap. 5).

Feb. 18--"A Working Girl's Romance" (Dr.)

Feb. 21--"An Interrupted Seance" (Dr.)

Feb. 18--"The Sacrifice" (Dr.)

Feb. 17--"The Clerk" (Dr.)

Feb. 21--"Higher Law" (Dr.)

Feb. 18--"Yellow Flame" (Dr.)

Feb. 17--"The Leak in the Foreign Office" (Dr. 2 reels).

Feb. 22--"A Can of Baked Beans" (Com.)

Feb. 18--"Mutual Weekly No. 60."

Feb. 19--"The Play's the Thing" (Dr. 2 reels).

Feb. 19--"A Birthday Present" and "Getting a Suit Pressed."

Feb. 20--"The Raiders" (Dr. 2 reels).

Feb. 20--"All's Well That Ends Well."

Feb. 22--"Up in the Air Over Sadie."

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ADOLPH ZUKOR.

Adolph Zukor, president of the Famous Players, is one of the seven wonders of the motion picture business. The very first to recognize the possibilities of producing famous plays and introducing famous players cinematographically, Mr. Zukor added a tone and dignity to the film game that it had not possessed before his entrance.

Still a young man, he has made a marvelous record in a short space of time, and optimistically, though modestly, looks forward to the accomplishment of even still greater achievements.



AGNES EGAN COBB.

Agnes Egan Cobb is the representative of Features Ideal and Union Features, and one of the very few female film sales representatives in the motion picture business. Mrs. Cobb, who is the wife of C. Lang Cobb, sales manager of Ramo Features, is considered one of the top-notchers in a difficult field. She is a great traveler, and at frequent intervals makes cross-country trips in the interest of the Ideal and Union Feature productions. It has been said that she is personally known to every exchange man in the country. Her broad and lengthy experience in motion pictures testifies to the truth of the assertion.



LUIS AND DELIRIO.

Luis and Delirio, known in private life as Senor and Sra. Luis Sans, are the dancers who created such a tremendous furore in Paris last season. They have duplicated this success at the Folies Marigny, in New York, where they are the headliners, and, without any preliminary boosting, made good on their merits.

Among the prominent families in New York whom they teach are: Stephen Elkins' family, Vanderbilt families, Gould, Mills, Harriman and a great many others of the 400. These two clever exponents of the Hesitation, Maxixe and Tango will shortly be filmed by one of the large motion picture concerns.

J.W. JOHNSTON
"ECLAIR FILMS"

The gentleman above with the manly bearing and frank eyes is J. W. Johnston, leading player with the Eclair Film Co., but to his associates and friends he is never known by any other name than "Jack." Johnston is possessed of that much talked of but seldom seen screen personality which makes an actor "get over" when working on the film-

THE SELIG POLYSCOPE COMPANY

REPRESENTING THE NEWEST ART FORM
IN THE ARENA OF AMUSEMENTS

GREETES AND CONGRATULATES THE VETERAN REPRESENTATIVE
OF ONE OF THE OLDEST ARTS IN THE WORLD

For Splendid Service Extending Over Three Score Years During a Most
Significant Period of Scientific Achievement
in the History of the Universe

THE SELIG REGULAR SERVICE

EMBRACING 4 SINGLE-REEL SUBJECTS AND A
2-REEL SILENT DRAMA EVERY WEEK
INDICATES A WIDE RADIUS OF ACTIVITY IN VAST
VARIETY OF SELECTION FOR THE PROFIT
AND ADVANTAGE OF PATRONS

No Effort or Expense Is Spared to Sustain the Highest Standard
of Achievement in the Creation of Moving Pictures

The Selig Polyscope Company
CHICAGO, ILL.

mering screen. We can enumerate years of theatrical experience both in well known legitimate successes and vaudeville, and, although it is little known, Johnston has played many character parts while on the stage.

Since joining the Eclair Film Co. his fine physique and handsome face has caused him to be cast for straight leads and juveniles, and it can be truthfully said his artistic acting and winning personality has endeared him to thousands of photoplay fans throughout the country, and among these admirers may be numbered a large majority of the female gender.

He was recently sent to Tucson, Ariz., a branch of the Eclair Film Company, which is at present turning out some remarkable and unusual Western stuff, and Johnston, who is a daring rider and can handle firearms, will play the lead in all of these pictures.

He claims Ireland as his home, New York as his lucky city, and, possessing the wanderlust and roving disposition peculiar to men of his race, is as much at home in San Francisco as he is in Dublin. He is exceedingly fond of athletic sports, and is a clean living, fine, manly chap, who has a bright future before him in the film game.



PHIL MINDEL.

Phil Mindel was a well known newspaper man before he entered the theatrical field, where he made a stellar reputation as a publicity promoter. It was only natural that a progressive chap, who travels with the trend of the times, should become interested in the complex world of flimdom, consequently when Harry Atkins, president of the Mutual Film Corporation, cast about for a class A man to handle the publicity for the big film concern, that he selected Phil Mindel from two score or more who were under consideration. Phil, who is one of those fellows who are termed "genial," has no difficulty in living up to the full meaning of the adjective. Incidentally, he is one of the most prolific press agents in the business, and one of the few who lands his stuff with unfailing regularity in the columns of the big metropolitan dailies as well as the tri- le press.

THE Herald Square, New York, has an innovation. The orchestra is placed upon the stage, with a pretty conservatory set, a fancy rail and a playing fountain. The pictures are a little smaller, but just as effective.



BELLE ADAIR.

Personal magnetism is the asset for successful work before the camera lens, and if we are to gauge her future progress by this indefinable quality, Belle Adair, new leading woman of the Eclair Film Company, will soon occupy a place in the heart of the photoplay public second to none. With wonderfully charming and expressive features, Miss Adair is a finely proportioned young lady, and is at ease either in society, underworld or athletic parts. This is her initial bow to the audiences of nickels and dimes, but for years she has headlined bills on the big time vaudeville circuits throughout the United States. She played a prominent part with Julian Eltinge, in "The Fascinating Widow," and has "trouped" with various companies, from the "turkey show" to Broadway successes. The lure of the silent celluloid has claimed her as its own now, and she may be ranked as one of the finds of the season. Miss Adair is a keen New Yorker, educated in Pennsylvania, and confesses to twenty-three years. She is a brilliant conversationalist, can ride, swim, box and run like a man, and drives her own car.

LARGEST LEADING

SUPPLY HOUSE

In America. Prompt shipments, backed by a solid guarantee. New and slightly used Machines, Booths, Ticket Choppers, Brass and Wood Frames. Get our prices first and deal with a wide awake concern. Always on the job. No fake parts or junk.

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ELMER J. MCGOVERN.

Elmer J. McGovern, the serious looking chap whose youthful face is here pictured, is the publicity promoter for the New York Motion Picture Co., the Kay-Bee Co. and the famous Keystone comedy films. "Mac," as he is familiarly known to his associates in the film game, is a busy little bee indeed, owing to his multiplicity of duties in looking after the numerous companies whose interests are entrusted to his care. Starting as a newspaper man in his native city of New York, "Mac" became interested in general theatricals, which led to a connection with a film trade journal. It wasn't long before his ability was recognized, and Ad. Kessel, of Kessel & Bauman, decided that McGovern was just the fellow he had been looking for to fill the important position which he now so ably fills. "Mac's" favorite indoor pastimes, when he has an opportunity for indulgence in the same, are boxing and Kelly pool. Members of the Screen Club can testify to his proficiency in both of the above mentioned arts.

SCENARIOS AND SCENARIO WRITERS.

AN INTERVIEW WITH FRANK E. WOODS,
SCENARIO EDITOR FOR RELIANCE MUTUAL MOVIES.

There is no department of the motion picture industry more interesting to the trade, and to the moving picture "fan" as well, than the scenario department, and there is no authority anywhere in this department who is held in higher regard than Frank E. Woods, editor of the Reliance scenarios for Mutual movies. Just before his departure for Los Angeles the other day with D. W. Griffith's Company, while enroute for the journey at the Pennsylvania Station, New York City, he was asked to talk on scenarios and scenario writers.

"I could talk on that subject for a year," said the grizzled veteran, smiling, "but there are a few things I can cover before the train leaves."

"Something has been said in the papers about the Mutual Scenario Department acquiring from the publishers motion picture rights in a large number of copyrighted stories published in magazines, and it has been said that some of the authors who had sold all rights to their stories to publishers were not being justly treated. It should, of course, be understood that there are but a limited number of copyrighted stories suitable for motion picture production and that once this supply of plots is exhausted by production in pictures the producing companies will be obliged to depend upon new stories obtained through publishers or from the authors direct.

"The limited number of available plots and the large number of picture productions that are being constantly made should make it apparent that the existing plots will eventually be used up. It follows, therefore, that the demand for new plots must increase their value and add to the income of fiction writers.

"We feel that by going into the production of stories by writers of reputation we are establishing their standing in the motion picture field, and they, in a very short time, will feel the benefit of the demand which we are creating.

"It almost goes without saying that picture stories by recognized writers are of more value than stories by unknown writers, however good the latter may be.

"I am of the opinion that the result of the policy we are following will be that all picture producers will seek material in the future from the best writers, not only for the advertising value, but also for the better quality of plots.

"For a long time now the fiction writer has had in mind, in framing his story, the magazine and book market, and also the stage possibilities. He has been looking for that alluring royalty from the theatre, and he has been influenced in writing his stories by dramatic necessities.

"It seems reasonable to suppose that in the future he will soon add to the picture possibilities, in arranging his plots. The influence of motion picture construction will, therefore, be a powerful factor in the literature of the future.

"The number of well known writers who are now turning their attention to picture requirements is already very extensive. We have received encouragement and interested inquiries from many of the best known writers, not only in this country but also in Europe, and have established relations with many of them, which will probably result in producing much of their future work in motion picture form by this company.

"Among those with whom we have closed are the following: Richard Harding Davis, George Ade, George Pattullo, Paul Armstrong, Thomas Dixon, Homer Croy, Margaret Deland, E. Phillips Oppenheim, Earl

Derr Biggers, Daniel Carson Goodman, Walter Archer Frost, Mary Rider Mechtold, H. R. Durant, Arnold Bennett, Carolyn Wells, Will Livingston Comfort, Paul West, Roy McCordell, Frederick Ferdinand Moore, Frank Condon, G. W. Ogden, Robert H. Davis, Thos. Nelson Page, Wallace Irwin, John Luther Long, Gertrude Atherton, Emerson Hough, Mary Wilkins Freeman, Edna Ferber, Burton E. Stevenson, Roy Norton, Edward W. Townsend, Cleveland Moffett, Joseph C. Lincoln, Cyrus Townsend Brady, George W. Cabel and E. W. Hornung.

"Some of these writers have already had relations with other motion picture companies, but I do not think that any other company has gone into the matter so extensively as the Mutual.

"There is another point which I think some day will have a strong influence in this connection. It has been proven by results that where a picture has been produced, based on some published novel, there has followed an increased public demand for that novel.

"The publisher has profited and the author, through his royalties, has also profited by the reproduction of his story in picture form. It is natural, therefore, to conclude that this element will be given due consideration in the future, and that when a picture company proposes to reproduce a novel, the value of the advertising given to the novel will form part of the consideration.

"In soliciting material from fiction writers it has been found more satisfactory to buy from them merely the motion picture rights to their stories, rather than have them prepare working scenarios or, more properly speaking, picture plays.

"The writer trained in writing fiction, or even in writing stage drama, does not readily acquire the motion picture technique. One must learn to think in the motion pictures before one can properly prepare a working script for the motion picture director.

"It is also different from written fiction or stage drama, or the average length of one act or scene in his play. He is also confined to a limited number of locations. He must locate his situations in a few scenes only.

"On the other hand, the novel writer can roam at will over the entire earth and the heavens above in narrating his story. Much of this liberty of space and time also applies to the picture story.

"With this addition, the picture writer can consistently dash scenes widely apart showing the events that are taking place presumably in different parts of the world, as the necessities of his story may appear. The novel writer need not do this without violation of his style and the proper presentation of his narrative.

"It is altogether possible that fiction writers will eventually acquire the facility of thinking in motion pictures and that many of them will be able some day to offer to picture producers, complete script ready for production, but it is only the truth to say that at the present there are scarcely any that can do this and, of the number of so-called professional picture-writers, there are very few who do it well.

"The word 'scenario' as applied to the manuscript of a motion picture play is a misnomer—it is incorrect, misleading and unfortunate.

"Scenario, properly used, means the preliminary outline of a plot of a dramatic composition. It is not subject to copyright. Only the completed manuscript may be copyrighted.

"Therefore, when motion picture plays, described in the early days by their authors as scenarios, were offered for copyright they were refused the privilege under the supposition that they were not completed dramatic compositions, and this interpretation has prevailed ever since, with the result that the motion picture play, although in reality a completed composition, is not held to be so by the copyright authorities in Washington.

"Although the manuscript of a motion picture play may not be protected by copyright, and the motion picture film, negative or positive may not be copyrighted except as a mere photograph and not as a dramatic composition, the picture play has been held by the United States Supreme Court to be drama. (See the 'Ben-Hur' case.)

"In other words the motion picture may be held to infringe on a copyrighted dramatic composition, but it may not be copyrighted as a dramatic composition. It is subject to all the penalties of the law but none of the privileges.

"All of this inconsistency of the law, as interpreted by the courts and the copyright authorities might have been avoided if the word 'scenario' had never been used as applied to the manuscript of a motion picture play. But scenario it was called, and scenario it continues to be, although the manuscript of a motion picture play is just as much a completed literary composition as is a vaudeville act or a stage play.

"The evolution of the motion picture story has been interesting in more ways than one. Originally plots or ideas submitted to the producers were called suggestions. The price used to be five dollars. That was prior to 1908.

"Then the price went up to ten dollars, fifteen dollars and even twenty-five, and the suggestions came to take the form of well-worked out compositions, which were followed with more or less faithfulness by the producing directors.

"It was D. W. Griffith, working for the Biograph Company in 1908, who first gave the motion picture story its upward trend. He was the first man who favored more money for the author and the foremost man of his time in giving the picture play a definite form and standard.

"Those who wrote picture plays in the early days, and I was one of them, will not fail to remember the almost prophetic vision with which he foresaw and anticipated virtually every important development of the infant art.

"Motion picture plots and plays now bring their authors fairly remunerative pay, ranging from twenty-five dollars to hundreds or even thousands of dollars depending on the magnitude of the subjects.

"There are as many styles of motion picture story compositions as there are of any other form of literary work. Many writers go into the most minute detail in setting down the action or business of the consecutive scenes of the motion picture play.

"Some of the producing companies prefer scenarios written in this way, provided they are written with proper regard for the possibilities of the camera and of motion picture requirements. However, there are so few writers qualified to meet these exacting con-

ditions that it is sheer waste of time for the average writer to try it.

"The Vitagraph Co. employs a trained staff of writers to put picture plays in form, and the producing directors are then required to follow copy. The Lubin Company has adopted much the same policy. The Edison Company relies more on the directors, although preferring well worked out scenarios from favorite writers.

"The Biograph Co. gives much greater latitude to directors, some of whom, trained under the great master, Griffith, are able or were formerly able to produce finished pictures with no manuscript whatever.

"Mr. Griffith, himself, frequently uses no manuscript, working out the technique of his story in rehearsal. Mack Sennett, the leading farce director of the world, works without manuscript. He learned the trick from Griffith. But as a general proposition, the producing of motion picture drama without manuscript is not a safe or satisfactory thing to do. Not everybody is a Griffith.

"Few directors, however, follow closely a written manuscript, however well it may be executed. The better the director, the less closely he will follow the script, unless forced to do so by his employers.

"The reason is that, being a man of imagination, his mind leaps along channels of his own. It refuses to be hampered. A good director is essentially an artist, and no artist can do his best when serving as a mere clerk or book-keeper. It is the difference between the great painter who conceived and the mere copyist.

"The danger lies in the fact that good directors, real artists, are so scarce that they are almost a negligible quantity. The vast majority of directors cannot be trusted to tamper with a good script. It is the discovery of this fact that has induced certain companies to insist that their directors shall follow copy.

"In considering submitted manuscripts all editors or script readers confine themselves to the synopsis of the stories which should invariably accompany each script. The synopsis should be short and to the point, a brief outline in narrative form of the plot.

"The stronger and bigger the plot, the fewer the words necessary in setting it down. Every strong story has a big central idea, and it is this central idea that makes it great.

"If therefore follows that a person desiring to sell a story to a picture company need feel under no obligations whatever to submit what he supposes is a working script. The working script is scarcely ever read in the first instance. The purchase is made from the synopsis.

"Once purchased, a working script may be consulted and may or may not be of value to the producer. If a writer should sell a story from the synopsis, the working script can then be supplied if the company desire it. I hate to think of the vast amount of postage stamps, stationery and elbow exercise on typewriters that would be saved if all picture stories were submitted by synopsis.

"Paul West, author of the Bill Office Boy stories in *The New York World* and other syndicated papers, is one of the very few newspaper or magazine writers who readily acquired the correct technique of motion picture construction.

"In adapting these delightful, humorous sketches for motion picture, soon to be produced by Mr. Griffith's forces for the Mutual program, Mr. West displayed astonishing aptitude in comprehending the necessities, possibilities and limitations of the motion picture camera.

"Like a few other well known writers, he had dabbled in picture writing before attempting this series, but he had had no serious training in the work, and his success was therefore an agreeable surprise to the scenario staff of the Mutual."

SELIG SNAP-SHOTS.

The great storm which recently passed over California whirled in from far out over the Japanese currents in the Pacific, brought gloom to many motion picture studios, but one director at least gave thanks for the stormy aid of the elements. This was Colin Campbell, who had taken a large company of Selig artists up into the high Sierras to produce a number of multiple-reel features amid snow settings. Director Campbell and his cohorts arrived in Truckee, Cal., shortly before the record snow fall set in, and they soon found themselves with seven feet of snow on the level to work in. All hands immediately got busy, and some of the finest snowstorm scenes ever filmed were secured. One morning the Campbell company awoke to find themselves literally snowed under, and had to dig themselves out with shovels. After accomplishing their own freedom they went to the aid of the village folk, whose habitations, in several instances, had collapsed under the snow. Stories by Sir Gilbert Parker and other notable writers will be reproduced in these pictorial records.

WALTER CLARKE BELLWIS, a stage producer, who has a record of over two hundred productions to his credit, is now actively associated with the Selig Polyscope Company in Chicago, and has staged "Miss Bountiful" and "Charity's First Burglar," his own plays, in a style and manner characteristic of his art in playcraft.

LESLIE J. LE SAINT, the Selig producer in California, is working out a two-reel newspaper feature, which includes a number of big and vital scenes made in and around one of the largest and most complete newspaper plants on the Gold Coast. It is said that the realistic atmosphere of this photoplay reproduces a big and vital force that throbs in a newspaper office in most astonishing fashion.

LILLIAN BROWN LEIGHTON, a member of the Selig Stock Company, at the Edendale studio, in California, has written a three-reel feature photoplay entitled "The Greater Love," which has been accepted for production by W. N. Selig.

RELEASES WEEK OF FEB. 22.

"THE ADVENTURES OF KATHLYN," No. 5 ("A COLONEL IN CHAINS").—Kathlyn, imprisoned, finds that her father, who was reported to her as dead, is alive and an inmate of Umballah's Palace. How she secures her own release from prison and affects his makes another thriller. In two reels. Released Feb. 23.

"THE CYNIC."—A wealthy well-fed, who declares everybody dishonest, finds differently and is himself shamed. On the same reel with "Doc Yak, the Cartoonist." Released Feb. 24.

"TESTED BY FIRE" is a stirring play, a page of the day's doings of the forest ranger in the picturesque places of the wild West. Released Feb. 26.

EVEN THE WEATHERWISE ARE PUZZLED NOW WITH VARYING STYLES AND CHANGING SEASONS

But the Wise Exhibitor Knows the Value of
the SELIG Regular Service

"THE ADVENTURES OF KATHLYN"

NO. 5

"A COLONEL IN CHAINS"

Kathlyn had been led to believe that her father was dead, but found him in chains in Umballah's palace, where she was herself imprisoned. How she escaped and secures his freedom is a thrilling novelty.

IN TWO REELS. RELEASED FEB. 23.

FEB. 24—"THE CYNIC."

A well-dressed cad, who believes everybody dishonest but himself, lays a wager to that effect and loses to a philanthropist.

On the same reel with "DOC YAK, THE CARTOONIST."

FEB. 25—"KING BABY'S BIRTHDAY."

The child is, indeed, the light of the household, the key to perfected happiness. This is a clever picture of child-life.

FEB. 26—"TESTED BY FIRE."

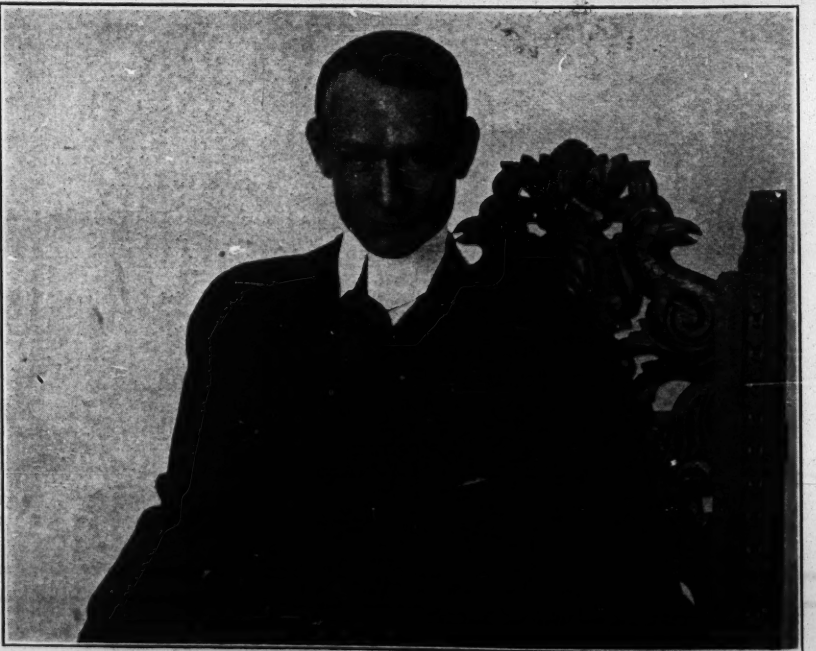
A good, red-blooded play, dealing with the most romantic modernists of the time—the forest rangers of the West.

FEB. 27—"THE ATTIC ABOVE."

A thrilling bit of detective work, which led to the finding of the black sheep in the bark.

N. B.—Get the SELIG selections of interesting and attractive pictorial printing for lobby illustration. One-sheet on every release; three and six sheets on all multiple releases.

THE SELIG POLYSCOPE CO. 20 EAST RANDOLPH ST. CHICAGO, ILL.



CHESTER R. BEECROFT.

In the motion picture industry to-day one of the most important departments is that of advertising and publicity.

During the early days, when only the pioneer film manufacturers produced good pictures, there was less reason for them to advertise than now, when scores of concerns are putting forth excellent material. Competition has necessitated advertising.

Among the motion picture advertising men Chester Beecroft, of the General Film Company, is without doubt one of the cleverest in his line. His copy invariably hits the nail on the head and is always a source of complimentary comment. His ideas are original and many have proved contagious.

Chester Beecroft, although young in years, is extremely old in experience. His early life was devoted to the show business, in which he assumed most every position, including that of actor, press agent, band leader, producer and manager, his versatility enabling him to make a success of anything to which he turned.

Later he became a reporter on a New York newspaper, and subsequently he was dramatic editor of a New York daily. As advertising manager of the Motion Pic-

ture Patents Co. he was the first to advocate the lighting of picture theatres, and persisted even against the judgment of experts in the artificial lighting business. That his idea was correct is borne out by the present system, which adheres to his views of years ago. Later, as New York manager of an amusement journal, Mr. Beecroft added to his already enviable reputation.

Besides this, Mr. Beecroft championed the proper ventilation of moving picture theatres, and his efforts toward censorship of a nature mutually beneficial to public and manufacturers brought him into great prominence. (National Board of Censorship.)

His efforts at Albany were largely responsible for the defeat of legislation adverse to the motion picture industry, and in many other instances Mr. Beecroft, purposely keeping himself out of the limelight, has worked for the betterment of the trade. His endeavors to secure publicity for moving pictures through the newspapers were rewarded, and to-day, as manager of publicity and advertising for the General Film Company, Chester Beecroft strives, not only for his firm, but for the whole motion picture industry as well.

"KING BABY'S BIRTHDAY" is a charming child comedy drama, with a big note of human interest. Released Feb. 25.

"THE ATTIC ABOVE."—A good, clean bit of detective work carried out cleverly. Released Feb. 27.



Between SAVAGE and TIGER

"GEORGE KLEINE ATTRACTIONS"

IN 6 PARTS

A WILD ANIMAL SUBJECT

MADE BY "CINES"

Teeming with excitement, following a delightful story through the Jungles of India into the very haunts of Great Bengal Tigers—containing a "FIRE-AT-SEA" scene which we firmly believe unsurpassed for sensation—this offering will be instantly marked by the wise exhibitor as a money-making film of great possibilities!

Three royal tigers fall before the camera in the making of this picture—not the tame circus type of animal, but Bengal tigers straight from the Jungles of India, shipped from Calcutta to Rome for the occasion! You'll believe that when you see the great beasts, heads down, tails switching, crouched for the fatal spring.

NOW READY FOR THE AMERICAN MARKET. GET IN TOUCH WITH OUR BOOKING OFFICE NEAREST YOU. OUR REPRESENTATIVE WILL TALK TERMS AND DATES.

CITY	STREET ADDRESS
ATLANTA, GA.	10 Auburn Ave.
BOSTON, MASS.	521 Colonial Bldg.
BUFFALO, N. Y.	590 Ellicott Square
COLUMBUS, OHIO	21 S. High Street
DENVER, COLO.	405 Railroad Bldg.

CITY	STREET ADDRESS
KANSAS CITY, MO.	701 American Bank Bldg.
TORONTO, ONT.	76 Adelaide Street
MEMPHIS, TENN.	400-410 McCall Bldg.
MINNEAPOLIS, MINN.	210 Temple Ct. Bldg.

CITY	STREET ADDRESS
PHILADELPHIA, PA.	251 N. 13th St.
PITTSBURGH, PA.	509 Lyceum Theatre Bldg.
SEATTLE, WASH.	322 Madison Street
SAN FRANCISCO, CAL.	407 Monadnock Bldg.
DALLAS, TEX.	Room 238-239 Saner Bldg.

GEORGE KLEINE ATTRACTIONS

GEORGE KLEINE

Chicago Offices, 166 North State Street
Chicago, Ill.

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General Eastern Offices, 505-6 Longacre Bldg
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For Over Seventeen Years

WE have been engaged in the business of manufacturing Motion Picture Projection Machines, with the result that we are to-day the largest manufacturers of these machines in the world.

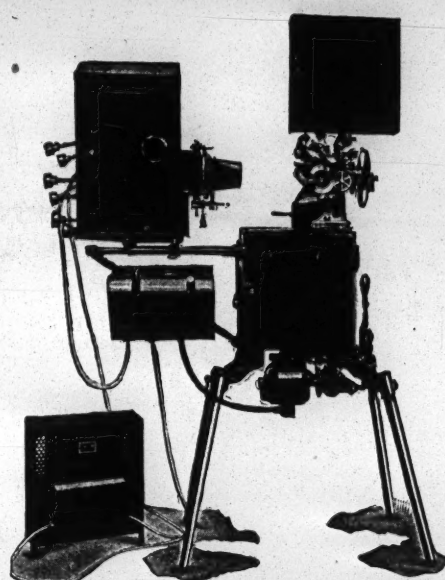
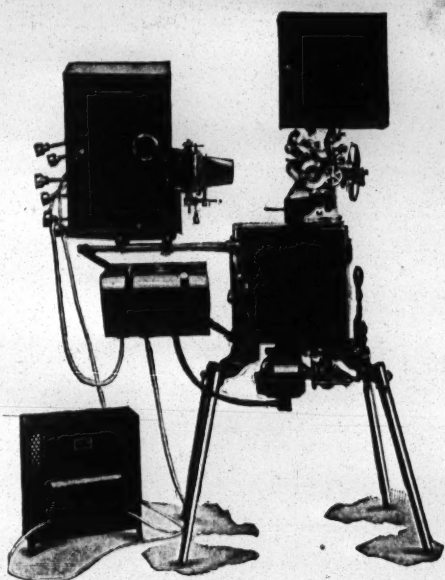
TO have reached this enviable position, we must have given at all times the very best goods obtainable, and must have rendered every possible service, thus establishing the confidence of over

70 Per Cent of the Trade

You know we cannot tell you of the merits of our incomparable machine in this small space, so write for our Illustrated Catalogue T and secure all details.

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THE LION
AND THE MOUSE
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THE SUNKEN VILLAGE OR THROUGH FIRE TO
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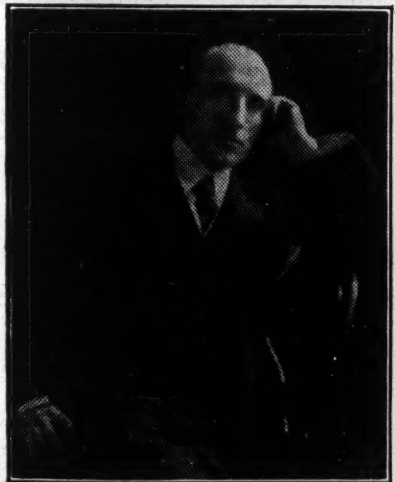
A. J. LANG,
Export Manager.

J. F. SKERRETT, General Manager; W. C. SMITH, Assistant General Manager, and BILLY BARRY, Advertising Manager, are other executives whose pictures will appear in an early issue.

MY IMPRESSIONS OF THE MOTION
PICTURE BUSINESS.

BY WM. A. MATTHEWS,
Mgr. Proctor's 125th St. Theatre, N. Y. City.

Having of necessity my eye peeled to the future of the vaudeville business, I have been watching carefully the marvelous development of the moving picture as a means of entertainment. The possibility, by means of the moving picture films, of exhibiting the highest class theatrical talent at a very low cost, has opened the way for the vaudeville houses to give a better line of entertainment at a lower cost to the public than formerly, by putting three or four carefully selected films upon their programs. It has been a frequent occurrence in my experience of late that one of the hits of the performance in my house has been a moving picture film, and when one considers the remarkable improve-



ments and the rapid strides being made, and the almost unlimited possibilities of the motion picture for entertainment and education, one cannot help but grow enthusiastic over its future value as a part of the program for the best vaudeville houses. A new line of films, which has recently been put on the market by Pathe Freres, has made a strong impression upon me as an asset for vaudeville. This is the animated cartoon, as developed by J. R. Bray, the cartoonist. Mr. Bray has become world famous for having worked out a system whereby, with the aid of certain mechanical devices, he can draw these cartoons on a commercially practical scale.

The Bray films do not consist of merely inanimate dead pictures, or the photograph of an artist's hand, drawing an inanimate picture, where the only motion is on the part of the artist's hand, but one from start to finish, moving drawings. The theatre-going public has always been interested in the work of cartoonists, but when the artist's drawing suddenly comes to life, and the characters go through a series of humorous situations, only possible in a drawing, it simply brings down the house. I was so impressed by the effect of these films upon my audience that I had an interview with Mr. Bray on the future of his work.

Aside from the educational end, I believe Mr. Bray has opened up the greatest field yet touched by the motion picture producers. The possibilities are practically unlimited, because the artist can draw with the pen, situations which would be absolutely beyond the possibilities of any human being or animal to act. All things are possible to the artist. His only limit is his imagination. Cartoons and drawings of different sorts have been used in motion pictures for some time, but owing to the tremendous task facing the artist, who sets out to draw a moving drawing which will represent real life properly, it has been regarded as too much of a sacrifice of time and labor to be practical. For instance, as every foot of film contains sixteen pictures, and as the films are projected at a speed of one foot a second, an artist producing a film long enough to be shown on the screen for twenty minutes, would have to draw about sixteen thousand drawings, an almost impossible feat. However, after some years of expensive experimenting Mr. Bray developed a process by which he can turn out the necessary number of drawings to produce one thousand feet of film in one week's time, and expects to eventually increase his efficiency as well as quality. He has associated with him one of the greatest inventors of the day, and says he is working along a line the possibilities of which he does not dare mention at this time. Patents have been applied for to cover his processes, and Mr. Bray will not confine himself to the production of funny cartoons, but will eventually produce hand drawn moving illustrations of all the classics of literature which cannot be successfully acted in the usual way, such as fairy tales, fables, etc. He will also go into scientific educational work, covering the fields impossible of being photographed in the usual manner.

Mr. Bray thinks, and I agree with him, that the hand drawn illustrations, comic and otherwise, will eventually take the same place in the moving picture field that it has in the newspapers and magazines. It was not so many years ago that the daily paper was almost entirely devoid of illustrations, but now, at least half of almost every newspaper and periodical is taken up with hand drawn illustrations, and the moving picture business is bound to come to it. The possibilities of the moving picture cartoon for side splitting humor are far greater than the ordinary inanimate picture,

as one sees the characters go through situations which can only be suggested in the motionless cartoon. In my opinion Mr. Bray's films will be a tremendous success as a "vaudeville act," and I am arranging to secure every film he produces as fast as they are released.

TIME!

BY ROPF HADLEY,
Publicity Promotor Reliance Films.

"Time and moving picture manufacturers wait for no man!" "So doth the little busy director improve each shining hour!" "Lost, somewhere between studio and cutting room, two golden hours," and a score or more of other lulling wheezes bear directly upon the one subject that, next to the lack of brains, is the greatest enemy of art that has made its appearance since we started to draw pictures on the sands of time with the thumb toe of her pretty right foot.



Ninety-nine and nine-tenth times out of a hundred you can trace the short comings of a moving picture production back to a fight between art and time, with the referee on time's side. If the director is not hurried by the studio manager, and the actor is not rushed by the director, because the director is long on ideas and short on film footage, the correct amount of time is not allowed for the editing and cutting of the picture, or the factory has been pushed for quick action on the developing and printing. You are sure to run up against the rush job snag somewhere, and good-bye, art, we're going to leave you now!" It would be just about as sensible to tell Paderewski that he must play fourteen G-minors in F-flat in sixteen minutes as to



A NOTABLE TRIO OF LEGITIMATE PLAYERS.

Who have contracted to appear in celebrated plays, pictured by the Jesse L. Lasky Feature Play Co. Left to Right—Edward Aboles, in "Brewster's Millions;" Dustin Farnum, in "The Squaw Man;" Edmund Bruce, in "The Master Mind."

THIS SPACE

is engaged as a tribute to the remarkable progress made by the Motion Picture Department of "THE CLIPPER" during the past year. From close observation, this amazing growth has been based on an equitable regard for all the trade, an unflinching integrity and consistent conscientiousness.

It is these supreme qualities for which we have striven within our own organization.

FAMOUS PLAYERS FILM CO.

FAMOUS PLAYERS
FILM COMPANY

Executive Offices 219-221 West 26th St. N.Y.
ADOLPH ZUKOR DANIEL FROHMAN
PRESIDENT MAN. DIRECTOR

30
FAMOUS
FEATURES
A YEAR

30
FAMOUS
FEATURES
A YEAR

tie a moving picture director down to so many days for so many feet of picture that must be put through all the different stages from raw film to screen presentation in so many weeks. Yet the motion picture producer is up against just such a game more often than not.

The photoplay producer who places the importance upon the subject of "time" that it deserves is the one who will brave all the storms that the business is heir to, and in addition have the satisfaction of enriching the world with masterpieces of which he can well afford to be proud.

Every foot of a motion picture production is a mirror, clearly reflecting the brains of the studio and factory which it represents. The author, the director, the actor, the camera man, the factory expert, the film editor and everybody directly connected with them in the making of the picture is a brain worker.

The thinking out of a great idea helps make a great story. The thinking out of a great situation helps make a great drama. The thought in the mind of an actor showing in his expression helps make a strong scene. The thinking out of a photographable effect or of a beautiful background, the clever arranging of flash-backs for suspense or for clearness, or of close-ups for emphasis, aided by thoughtful treatment of the film in the factory, are all most necessary to a worthy picture drama.

To hire a man for his brains and not to give him time to make them work to the best advantage is a brainless policy. As long as a thinker is busy thinking he is not wasting time, even though the camera crank is maintaining that pocketbook-frightening silence. For the spectator, the only thing that makes any real impression upon the screen of to-day. We are no longer amused by watching a life motion animated picture of a horse eating hay, and even that takes time.

MOTION PICTURE INDUSTRY HONORED.

BY ARTHUR J. LANG,
Report Manager Nicholas Power Co.

It is not generally known that over seven million people daily attend motion picture exhibitions, a fact which brings to mind what an enormous task it is and has been, to safeguard their lives. This is principally attained by proper and sufficient safety devices on the projecting machines, and it is interesting to note that The Nicholas Power Company, makers of the famous motion picture projecting machine No. 6-A, has been awarded a gold medal by the American Museum of Safety, under whose auspices the first International Exposition of Safety and Sanitation was held, at the Grand Central Palace, New York, Dec. 13.

While the fire departments of our great cities have been bending their energies to the prevention of serious results from motion picture theatre fires by passing stringent regulations requiring fireproof booths for the operators, numerous and readily accessible exits for the spectators, elimination of operators before granting licenses, etc., Nicholas Power, the inventor of the world famous "Cameragraph" motion picture projecting machine, has devoted his rare mechanical genius and untiring energies to the production of a machine which eliminates the possibility of fire, however careless the operator. At the present time no successful substitute has been developed for the highly inflammable celluloid film on which the pictures to be projected are photographed. For the display of a picture of the usual duration at least 1,000 feet of film is required, and should a fire once ignite it reach an exposed reel of film, it produces a serious conflagration which is almost impossible to extinguish. In Nicholas Power's present model Cameragraph No. 6-A, the film is protected throughout its entire passage from the upper fireproof magazine, in which the reel to be exhibited is enclosed, to the lower fireproof magazine, in which the film is wound upon the receiving reel, with such ready access as practice has proven necessary. Fireproof magazines are now required by law on all projecting machines, but it is a matter of interest that this first step in prevention of fire was taken by Nicholas Power, and has since been the pioneer in the invention and adoption of safety apparatus for motion picture machines. A brief description of the Cameragraph No. 6-A is as follows: The film passes out of the upper magazine through a little device known as the magazine valve, which is so constructed as to prevent flame from traveling upward into the magazine containing the reel of film. The receiving magazine is likewise equipped with a magazine valve, so that should the film by any chance become ignited, the only part which can possibly burn is a strip perhaps one foot in length between the magazines. The magazines and valves alone practically eliminate any possibility of spread of fire, but the small and smoke of even so short a length of burning film may so alarm spectators as to cause a panic before they can be assured that there is no danger.

It will be understood that the motion picture is projected by a light sufficiently intense to magnify the small pictures on the film over thirty thousand times their area on the screen, such a light necessarily produces a high degree of heat, but in the normal operation of the machine the film is moved so rapidly that no one portion remains long enough exposed to the rays of light to become ignited. It is when the operator through carelessness or accident permits the film to remain stationary in the path of the light that the disastrous fires which marked the early history of the development of motion pictures occurred. In the Cameragraph No. 6-A the light is cut off from the film the moment the film is exposed, by an automatic fire shutter, controlled by a centrifugal device similar in principle to a governor of a steam engine, which holds the shutter open only when the machine is in motion. It is the duty of the operator when adjusting his machine to cut off the light from the projecting lamp, but unfortunately operators, like the rest of mankind, are prone to err, and will sometimes throw open the gate of the machine without taking the precautionary step of cutting off the light. To guard against the accident which would certainly follow such procedure, the gate of the Cameragraph No. 6-A is provided with a fire shield which, as the gate is opened, is interposed in the path of the light, to protect the film.

To describe in detail the numerous features of safety on this machine would require a technical description beyond the scope of this article. Suffice to say that whether opened or closed, stationary or in motion, the film is fully protected against all the accidents that a long and observing experience have found to be possible. The features most prominent in fire prevention on the Cameragraph No. 6-A are the magazine valves, the automatic fire shutter, and the loop-setter, a device which presents the most ordinary cause of fire, i. e., the breaking of the lower loop. All these are exclusive features of this truly wonderful machine.

ALEXANDRA PHILLIPS FAHNEY has had the honor of being selected as the representative lady "scenario" writer to be interviewed by The Los Angeles Tribune, who are publishing a series of articles upon the leaders among women's vocations. She thoroughly deserves it.

MOVING PICTURE PUBLICITY.

BY CHARLES E. NIXON, DIRECTOR OF PUBLICITY BELLO POLSCOPE CO., CHICAGO.

It is an historical fact that General Grant, after the siege of Vicksburg had been long maintained, finally broke his taciturnity and remarked: "On the Fourth of July we will dine in Vicksburg." This was only a few days prior to the national holiday, and the beleaguered city seemed outwardly as strong as ever to resist the approach of the Federals. Through some system of grape-vine telegraph, the news penetrated the Confederate lines, and the newspaper, which was then printed upon wall-paper, so sorely were they pressed for supplies, issued a statement under date of July 2, 1863, "The Great Ulysses declares he will dine in this city on July 4." "Catch your rabbit first," was the proud and defiant Southern reply. It so happened that the city was carried by assault as promised, and a printer soldier having captured this waiting news form, added: "We have caught the rabbit, and we are here to dine on him July 4."

These words from the war records of half a century ago, while indicating that the spirit of certain times brought us speed, likewise shows that the old maxim holds good. Before one can do anything successfully, he must necessarily "catch the rabbit," and this is the difficult and delicate duty of the advertising man. He must prepare his plans, systematize his schemes, and promote publicity in a manner that will ensure results. The present is the tensest time, the most rapid rushing era of the world's history. People read as they run, form conclusions quickly and it must be remarked cleverly, for all forces and facilities have quickened sympathetically with the restless rush of the age. As a consequence, the task of the publicity man has grown more and more difficult, and the business of advertising has become in itself a distinct art—a composite science.

The desk rules that govern advertising operation are largely the same yesterday, to-day, and forever. The first thing is to catch the eye; the second, to hold and impress the attention, and, the big finality—to secure results. There is only an octave in music, yet the notes are capable of indefinite variation in combination. So with this triangle of points for keeping the advertising man continuously square with his survey of the world; he has all the resources at his command that skill, education and imagination suggests; and, the extensive and varied aids, he must of necessity largely rely upon his own creative force to advance originally, and to build up consistently, if he expects to meet the growing measure for success.

The enormous growth of the art preservation has so greatly multiplied the means for informing the listening world as to the merits and advantages of all sorts of commodities, that the proposition of publicity has become a most important, indeed, an essential feature of every large business. New forms of exchange, new methods of merchandising, and all forms are liberalizing on a large scale. The growth of newspapers, and the immense increase of periodicals, have added greatly to the job, likewise, the responsibility of the publicity adviser. While the Pure Food Law and the Food and Drug Act is a leading factor in the old-time range of claim for specifics and medications, other lines have advanced proportionately, so that one class's loss is another's gain.

No business, ancient or modern, has more quickly taken a broader sweep, seems to be deeper rooted in the public esteem, or has a wider range for variants of imagination than that of moving pictures. Less than two decades old, it has advanced by strides, by leaps, almost by flights, to fill the public eye, and a certain growing, insistent need, or in vestness of appeal, in a way that has been astonishing beyond compare. In its modest beginning it gave itself over merely to simple amusement, and as it grew, it took up the conventional forms; and now that it has reached phenomenal proportions, it is beginning to take on the character of a serious and continuous activity.

It can be asserted without dispute that the photoplay is the greatest entertainment of the time, is destined to exercise equal and peculiar power as a factor in the range of its influence by reason of its compactness, allows it to circulate every place in the world, so that its sphere of activity is universal. Springing from seemingly simple yet scientific beginnings, this commercial business has advanced rapidly, its ascendancy into permanency; but so rapidly did it gain strength it soon outdistanced the most sanguine expectations of its progenitors. Now that it has come into more settled conditions and submits to the unusual dictation of the Universal or National Censorship (the only art or business of commercialized art that submits to such restrictions) its advanced requirements have called finer aids in all departments to add to its values and exploit its virtues.

Merchandising agents, ever alert in keeping close to success after duly deriding the motion picture business as a cheap and ephemeral fancy, are now besieging its strongholds with teeming "schemes" and irresistible "systems" as something worthy of their sincere flattery and most worshipful attention. They are alluring in a promising, new theory, and frequently magnificent in glittering generalities. Their standpoint, "creating a demand" in this instance, hesitate a trifle, but is still unshaken, and their basic belief claims "knowledge of the product," also knows lame. If a little knowledge is a dangerous thing, absolute ignorance is more so, and the general advertising man is less familiar with filming a picture or the marketing of it than he is with hydrostatics or pneumatics. The business of motion picture is new and strange. It is a world in itself, and is so far removed from its making and its merchandising that it almost involves special education to make its points true, telling and appreciable. As for its sales system, that was carefully worked out by one and experienced ones in its beginning, who accounts in no small measure for its successful entrenchment and the continual advance and increase of its business. This is one reason why the motion picture companies prefer to train up their own publicity agents, specializing in the way they should go rather than risk untrained uncertainties.

The business of the silent drama is far from a primitive economical proceeding, and the erroneous theatrical impression that its makers simply gather in dollars without proportionate expenditure is a foolish, but popular conclusion. No enterprise of similar character has cost more, has brought about quicker and more enormous investments than this one. The public hears only of tremendous profits. They see the vitallized shadow on the screen, and apparently imagine it is mere child's play, whereas the ramifications of the business are vast, various and complex; the expense continually increasing rather than lessening with competition, and the tendency is to organize upon a stronger and broader basis than ever. So that in all points it has passed beyond a matter of experiment, has left the age of the doubt and guess work, and is now a vast enterprise of unusual stability.

What are the special mediums at the service of the motion picture manufacturer? An unusually fine list of high-class periodicals that are far and away from conventional class of the so-called trade papers in giving superior service in an interesting and informing way for an important and dignified business—closely following and relating the news, detailing technical achievements, frustrating all phases of the silent drama, and

considering it critically from a skillful and unbiased viewpoint. These special periodicals are *The Moving Picture World*, the sturdy and standard pioneer for the new art progression (a merger of *The Film Index* and *Exhibitors' Guide*), that stands in the same relation to the business in this country that *Cinema*, *Bioscope* and *Kinetograph* do in England; *Cine Journal*, in France; *Cine-matografica*, in Italy; or *Lichtbild und Der Film Zeitung*, in Germany. *The Motion Picture News* (a new consolidation of *The Exhibitor's Times* and *The Motion Picture News*) is another weekly rapidly growing in importance. *Motography* is not only a credit to Chicago, but its namesake, and is a most popular and interesting bi-weekly, free and independent of all business or house connection or control. *The Dramatic Mirror* and *The Billboard* also give this branch liberal attention. The good old NEW YORK CLIPPER, lusty and as enterprising as ever, which has represented the general amusement interests of this country for over sixty years, is particularly active and appreciative in caring for its new charge, the artistic *enfant prodige* of the great dailies, recognizing the new arrival in the field of amusement interest will tardily take up world-wide publicity. A merely casual survey of this growing field of fellowship may have inadvertently omitted some useful factor, but the general agencies are recognized.

The members of the Motion Picture Patent Company (the ten great licensed leaders) have evolved power and originality in conducting the campaign continual for publicity, that in efficiency not only attains results, but sustains a high standard in tone and integrity.

The American Biograph, one of the pioneers, competing with Selig in this regard, has its own peculiar plans of publicity, and is not telling them, simply showing results. Little Nemo is the ad man as far as the listening world is concerned. Ed. Selig and Samuel Spedon provides all the literature and the monthly magazine for the Vitagraph, and the name bests the man and his accomplishment for value and for versatility.

In the great house of Edison there is always something doing, and the advertising manager has his hands full from dawn till eve.

L. C. McChesney, an expert in his line, with enormous capacity for work, has kept up his department for the past year with the usual tireless preparation of copy for trade publications, the issuance of his own paper, *The Edison Kinetograph*, designing poster getting out bulletins for multiple films, and otherwise keeping up the pace in highly original fashion. Lloyd Robinson, who is a writer, likewise is some busy Edisonways, and when he puts his pen to paper he starts the premiere alliance with an outside monthly publication, and the ladies of the world responded nobly. "Cleck, the Detective" and "Kate Kirby" are fine follow-ups.

Under the sign of the Liberty bell, red-winged, for the Lubin Manufacturing Co., stands a familiar figure, H. D'Arcy, who for these many years has written and poetized and pointed the way for dramatic craft, until he became the prophet for the silent drama. He hates to talk about himself. He wrote "The Face On the Floor" and "The Face On the Wall," and his long familiarity with the ad. game nationally, needs no comment from a mere neophyte.

A neat white brochure of highly calendered paper, with a sunburst in gold on the cover, announces the release of Kalem, with news items and stories, is the most frequent and useful of the Kalem Company. William Wright is the capable manager of their advertising line, a part of their business they do not care to exploit.

H. C. Hoagland, formerly the publicity manager of Pathe Freres, has been advanced to the position of general manager of that great organization, which is one of the most potential picture enterprises of Europe also. Mr. Hoagland has been very fortunate and clever in giving full pages in New York Sunday papers, and early last year, purchased the famous Schenck and Blechman up with dynamite off Italy, Long Island, which sensation was communicated to and attracted twenty-four representatives of the New York press, who "blew up in turn for a column space." P. Allen Parsons, a well-known writer, and the industriously following the path set by his distinguished predecessor—stopping trains on the New York Central, getting battles between strikers and sheriffs in Colorado and then getting suppressed by the State authorities, shows his wit and wit in the game.

Paul Melles personally attends to the printing and exploitation of the G. Melles Co.; and the American house of Pathe Freres carries a line of advertising quite distinct from that of their European home enterprise.

In the good old days, "before the war," there was etched upon many a shining blade of the Bowie brand: "Hark from the South," but now in these piping times of peace, there seems to be more significant call of originality harking from the West. Something to this effect is the work of Essanay, which the dashing Don C. McNeany slashes in with swift and trenchant pen—that shows the reporter's training for getting at things and making them hum. *The Essanay News*, full newspaper size, and the story every week, is a thing to be read, and is a good one for the "Alkali Lake," and some other hummers for side issues, or if you demand the genius of change, an adept as a song-writer, he will toss off a Bronco Billy song, tempo de Tango.

J. Clarence Hyde, the press agent of Klaw & Erlanger, is supposed to be a brilliant and a blundering, a multifarious interest, but he would be astonished if he would see the amount of work thrown out in a week by Omer F. Doud, who conducts the publicity department for George Kleine. He handles a publishing list ever larger than his energetic brother worker. McNeany writes bulletins with one hand and two-page spreads with the other. Additionally, he has done the biggest business in lithographing of any man in the West, as the European artistic novelty like "Quo Vadis?" has taken up a big paper, the circus. Only systematized efforts and big capacity for work could accomplish such large results.

Grouped under the Independent Universal releases are included the following: Rex, Crystal, Elclair, Photo Nestor, Power, Gold Seal, Frontier, Bison and Imp. With the exception of the Elclair they pool issues in a Universal Weekly, an interesting illustrated periodical, edited by Joe Brandt and George Stevenson. The Elclair has an independent semi-monthly bulletin, conducted by Bert Knapp.

Under the Mutual Film Corporation are grouped some alert and vigorous pens. The American has a snappy press sheet, forwarded by R. R. Nehls, who originated a new form of pictorial publicity that shows ingenuity and knowledge, and a series of new releases, called "The American Beauties." One hesitates at "See Americans First," because Lloyd W. McDowell, of the Great Northern Railway, thought that out years ago but neglected to stake a claim. Norma Phillips looks after the Bellanca, while the Elclair has the publicity illumination of Thambousser, Apollo and Majestic, and they are well lighted. Others grouped under the sign of the Illuminated winged clock (questionably occupied in killing a precious commodity) are: The Keystone, the Broncho and the Kay-Dee.

The Mutual releases, it should be remarked, have a most attractive weekly magazine: *Reel Life*, edited by Clarence Herbert New, formerly assistant editor of the Green Book, author of the *Cutpepper* and *Zandt* stories. "The Mutual Girl" is a series of motion plays confidently advertised as dra-

DON'T "MUFF" THIS

The American Eclair Company is spending thousands of dollars weekly to produce good pictures.

They have the camera experts, the factory facilities, the stock company and the directors which only real money can get.

ARE ECLAIR PRODUCTIONS GOOD?

Send for the ECLAIR BULLETIN and read the answer!!!

ECLAIR FILM CO.
225 West 42d St.,
NEW YORK CITY.

DANIEL FROHMAN

Presents the Famous Romantic Play

"The Pride of Jennico"

By Abby Sage Richardson and Grace Livingston Furniss

A Dramatic Conflict of Hearts and Swords

Enacted by the Famous Players Stock Co., in FOUR REELS. Released Feb. 20



FAMOUS PLAYERS FILM COMPANY,

Executive Offices, Times Bldg., N. Y.

ADOLPH ZUKOR, Pres. DANIEL FROHMAN, Managing Director

matic, educational and descriptive, "different from any motion plays heretofore attempted"—*Quod erat demonstrandum!* Look out for the Censors!

The heroic advertising campaign for Mutuals whirled into the arena of public attention like a heavy dragon, has made modest promoters sit up and pay attention, while the newspapers fortunate enough to secure the coveted pages smile complacently. While passing, one should not neglect to mention the name of Harry Rush Raver as one of the whirlwind advertisers of the motion picture industry like Stanley Twist, who has sailed away to far Australia.

In a decade of wonderful achievements one hesitates to nominate this or that stepping stone of success, because there have been many epochal events crowded in the brief span of animated photography, with many strong shoulders pushing at the wheels of progress, many keen minds working to keep the product proportioned in merit to meet the advancing responsibilities of artistic variation of a truly great enterprise.

The age-old principle of persistence of vision is the foundation fact for conviction in animated photography, and was noted before the Christian era by Ptolemy. The earliest approach to the motion picture of to-day was made by Antoine Plateau, a Frenchman, in his disc-panorama, invented in 1829. Edward Muybridge, official photographer of the United States Government, was the practical pioneer with "Animal Locomotion" in 1872. In 1889, Friese-Green and Evans patented a machine for taking pictures on celluloid, and then came another photographic triumph of Lumiere's "Cinematograph" in 1895. It was given to that great genius, Thomas Alva Edison, to make the carbon filament glow into light; to make the needle on the film diaphragm follow the broken lines of the disk and release the imprisoned sounds to gadden the ears of the world, and then to perforate the edges of the flying film and give restless joys through the windows of the soul—who shall say that the last is not the least of these?

An essential that most cogently concerns the commercial side of this new and regnant art is not only to keep alive and ever quicken interest, but to create larger demand for the product. It occurred to the Great Discoverer to deftly stand the egg on end; so it has been the happy fortune of William N. Selig to enlist the most powerful agencies of the daily press to affiliate in forwarding the general interest in, and demand for moving pictures—by a device so simple, so direct, so universal in appeal—that the other fellow smiles and murmurs: "Why didn't we think of that before?" The case in point is: "The Adventures of Kathlyn," with fifty great daily newspapers are blanketing the country from coast to coast, from Calgary to Mexico, gladly paying the freight in exploitation for subscription purposes. "Just as easy" (re-marked sage old Elias Howe, when he put the eye in the business-end of the sewing machine needle).

Manufacturer of Moving Picture Machines, Moving Picture Cameras, and Tamarac Reels.

Are Lamps, \$1.75, \$2.25, \$3, \$12 and \$21; 4 1/2 in. Condensers, \$6; 6 in. Condensers, \$11; 8 in. Condensers, \$13.25; 10 in. Condensers, \$25.00; 12 in. Condensers, \$40; Moving Picture Lenses, \$2.75; Jacks, \$1.75; all focuses, 50c each; Holders, 75c; Stereopticons, \$12; Slide Carriers, 25c; 50 Candle Lamps, \$60; Rheostats, \$30; \$45; Films, 10 per ft. Circulars and catalogue. L. H. B. 127, 302 E. 23d St., N. Y. City.

WE MUST HAVE AT ONCE

Three Real Feature Scenarios Dealing With Western Life

NOTHING TOO BIG

Top prices for Stories With a Punch

ANSWER—

THE COLORADO MOTION PICTURE CO.

CANON CITY, COLO.

PARISIAN FASHIONS AT THE "MOVIES."

BY AGNES EGAN COBB,
Representative of Features Ideal and Union Features.

One would hardly think it possible that to choose a design from the Maison de Mesdames, Paquin, Cheruit, Agnes or Callot, they would suggest going to the movies, and you would express amazement at the idea if it were suggested to you, and yet, it is a fact that to-day such is the case. Even writers and some of our American dressmakers are following up this idea since Paul Poiret gave his exhibition of models in pictures.

During an exhibition recently of a Parisian Kinetograph, entitled "The Green God" or "The Flower Girl of Montmartre," which I had the pleasure of viewing, I was thoroughly astounded at the beauty of the French creations displayed in the production and worn by the renowned star, Mlle. Josette Andriot. The costumes were perfect dreams, and, indeed, my thoughts were so carried away with the idea of being able to enjoy such a treat, that the production itself seemed grander and more gorgeous than ever.

One would almost forget the photoplay trying to solve the mysterious secret of these beautiful models, and many a paper and pencil was noticed among the audience jotting down the various ideas and suggestions that appealed to them—and they were many. The next time I go I will positively be sure to have my little note book and pencil with me, for it is too hard to remember all the necessary little points of interest which present themselves, so helpful in new ideas in what Paris is wearing.

The Elclair Film Company, a thoroughly French concern, who made this particular picture, is situated in the heart of Paris. Therefore, much is to be expected from them in this direction.

Mlle. Josette Andriot, a dashing brunette, tall and stately, who is their leading actress, knows the fundamentals of smart dressing, and she expresses herself distinctly in three foremost qualities, viz., individuality, personality and self.

One particular gown worn by this beautiful lady in the production, I will describe, in order that you may realize my enthusiasm and join in it. Although simple enough it was without doubt charming and well-styled, and it goes without saying, distinctly Frenchy. A soft silver drapery suspended a silver banding and giving the effect of an overwrap, was a novel feature of this costume. The skirt was of white satin draped high in the front beneath a wide cross-over grade of the same material and fell in graceful folds, forming a short pointed train. A single flower of velvet drooped from the waist line. The decoration for her headpiece was a gorgeous bird of paradise.

All the brilliancy, yet glowing softness of this toilette was in charming contrast with a costume of dark velvet trimmed with ermine, worn by a beautiful blonde, in the same scene.

To appreciate beauty in its true form, visit one of these delicious French productions and get the fruits of their beautiful ideas regarding "smart" dressing. You don't have to go to Paris now for the advanced styles. They are brought right here to your own doorstep, saving you unlimited expense, time, anxiety and such a long journey.

Don't throw away your opportunity. Beauty is coming and you know you want that one particular gown to be par excellence, so keep your eyes wide open and don't miss the joy outstretched to you by the movies. Should you feel doubtful why not let your dressmaker, or seamstress, or modiste know, or take her with you next time when you see one of those beautiful creations, point it out and tell her it is just what you want, and if she is a clever woman you will have that very gown yourself.

NEWS FROM THE LOS ANGELES FILM COLONY.

BY RICHARD WILLIS.

AS AN EXAMPLE of the risks that motion picture actresses run, Adele Lane, of Selig, recently appeared in a series of "Beauty" pictures in which she wore some draped gauze, and on one occasion was in the water twice, and had to perform with wet filmy garments. This was a damp atmosphere and in more or less foggy weather. She caught a bad cold, and this is just a sample of what happens many weeks in the year.

GRACE CUNARD is much attached to a little spitz dog who answers to the name of Mutt. At Christmas time Miss Cunard bought an "indestructible" doll and called it "Jeff." Now every time Mutt sees Jeff he goes into a fit of rage, and managing to get hold of Jeff one day, Mutt proceeded to demonstrate that the doll was not indestructible. Mutt is seen in Francis Ford's pictures occasionally.

PHYLLIS GORDON, recently with the Universal, is now acting with Frank Montgomery, at the Kalem studios, in "The Raid of the Red Vultures," a semi-Indian story. Mona Darkfeather takes the part of an Indian girl.

CLARA VICTORIA FORDE has been installed as Al. E. Christie's leading woman at the Universal. She used to play for Mr. Christie in the early days of the Nestor Company.

The first picture released under the "Beauty" brand is out and fully justifies the name. The Beauty brand is being built up by Margaret Fischer and Harry Pollard. When "Withering Roses," by Marc E. Jones, was shown in Los Angeles it was seen by her numerous friends in the profession, who applauded the picture and prophesied a popular demand for the "Beauty" brand.

HENRY GRAY BAKER is working upon two Jack London stories for the Hobart Bonworth company, "Smoke Below" and "Son of the Wolf." Miss Baker gave a taste of her quality in "The Sea Wolf" and "Valley of the Moon."

"REMEMBER MARY MAGDALENE," featuring Pauline Bush, is being produced at the Universal by Allan Dwan. The synopsis of the story makes one think that there is no actress on the screen to-day outside of Florence Turner who could so successfully interpret this part as well as Pauline Bush, the silent suffering of a woman who has made a mistake and who is finally brought back to the joy of living by a child and a broad-minded minister.

In "WITHERING ROSES" little Kathie Fischer was billed "Kathie Disher," and a friend wired to Margaret Fischer, the Kathie to be a kitchen maid—shame on you!

HARRY POLLARD is producing a charming photoplay, entitled "The Professor's Awakening," under the "Beauty" brand. It contains good parts for himself, Margaret Fischer and Pauline Bush. There have been some magnificent high seas at Santa Barbara of late and Mr. Pollard has managed to take a few hundred feet of the storm for future pictures, but the light was too bad most of the time.

This buffalo which was shot by Jack Miller as it charged at Bliss, Okla., sold for fifty cents a pound. It paid its penalty, all right, and Mr. Miller is not a vast amount out of pocket.

At a New Year's dance on the Miller ranch at Bliss, Okla., Mr. Matthews' party attended to the old-fashioned dances were the vogue, but one or two "rags" were introduced for the special benefit of Ray Myers, Jefferson Osbourne and Bill Ryno. Ray writes that they enjoyed the square dances as much as anything. "Cow drill," they call them.

By SPECIAL command from the powers that be, Francis Ford is preparing a series of about twenty photoplays which he is writing with Grace Cunard, and in which this clever lady will be the sort of "Lady Raffles," and as Phil Kelly the detective who the first one will be "The Leopard Lady," and in it Miss Cunard will wear a wonderful set of leopard skin cloak, muff, etc. No one can write better mystery stories than this couple, and the series is bound to be thoroughly entertaining with their direction and acting shown in.

BURTON KING's little family party. That is how it strikes one out of his cozy studio at Glendale. The director likes his company and they like him. He studies them and they appreciate it. The "Unlucky" brand, Burton King is producing some delightful "heart interest" stories. He is at present putting on "Mother's Birthday," with Eugene Forde as the mother, Robyn Adair as the son, and pretty Virginia Kirtley as the daughter. It is a simple engaging story very finely acted. The mother asks her two children, who are both married, to cheer her loneliness on her birthday. They have other engagements, but meet and recall all their mother has gone through for them. They hurry to her and their place set and their mother sorrowing because she is forgotten. Mr. King has infused lots of charming sentiment into this picture.

HARRY C. MATTHEWS and ELSIE ALBERT are writing the scripts for Mr. Matthews' big multiple-reel features at the Miller "101" Ranch in Oklahoma. The two have written some notable photoplays together, including most of the Power's "Kid" pictures and comedies put on whilst they were with the Power's company, and all the big series of fairy stories being produced by the Warner Features under the "Venus" brand, including "The Heart of a Princess," "Aladdin," "Sleeping Beauty," etc.

The rainy weather has at last given Carlyle Blackwell a chance to give some personal attention to his mail, and it is through the post office that his wonderful popularity can be gauged. There are many unreasonable people who think this busy young director and actor should enter into a regular correspondence with them but Mr. Blackwell makes a point of acknowledging every person who writes to him, but he will not enter into correspondence with anyone. If he did he would have to employ two secretaries instead of one and spend all his time dictating. He is such a whole-souled, unspooled young fellow, this Carlyle Blackwell, and so clever withal.

FRANK E. MONTGOMERY, of the Kalem, has had a fight with the rainy weather, and by carefully watching the drops, has managed to finish a two-reel, "The Raid of the Red Vultures," and a pretty Indian one-reel story, "Wild Flower of the Prairie." They play starring Mona Darkfeather. Mr. Montgomery is preparing an important Biblical

photoplay, in four reels, and is spending his nights reading the best authorities on this subject.

HUSK! A dead secret. Mona does not want to get too "embonkments," and takes a five mile run every day. She is always accompanied by her pony, Comanche, who thoroughly enjoys the jaunt.

There are those who believe that when a performer joins the motion pictures said performer has a slim chance of going on the legitimate stage again, and it is surprising what good offers these people often receive. Cleo Madison, of the Universal, has just received a very tempting offer indeed, both as regards starring possibilities and money, so much so it had her thinking, but she is doing so well now and has so quickly jumped into popularity that she can see no reason for making a change. She has simply jumped into the front rank by sheer ability, although her beauty has also been a big factor in this rapid advance. Cleo certainly has a big future.

EDITH BOSTWICK is what is generally known as a "good fellow," and is sensible and kind-hearted. "What shall I do," asked an ingenuite the other day, "some of the boys stare at me?" Edith gave her the following advice: "Stare at their feet for a while, then giggle and turn away. It will rout them every time." Miss Bostwick is a stunning dresser and a bright conversationalist, and always has a ready answer.

HELEN CASE is in receipt of a request from a prominent Chicago photographer, for the right to photograph her exclusively. The offer comes from a man who knew her when Helen was engaged in stock in the Windy City, and who took her portrait several times, and his memory was stimulated when he saw a postcard of Miss Case of published in Los Angeles. This is a somewhat unique distinction, and it is probable that Miss Case will accept. The postcard in question has all the appearance of a Gainsborough or a Reynolds painting, and is a work of art.

ADOLPH ZUKOR, THE MAN WHO PUT FAMOUS PLAYERS IN FILM TALKS OF THE PRESENT AND THE FUTURE.

With the sudden and important changes that have recently come into the industry, with the great strides toward expansion, and throughout the trade, it is particularly appropriate at this time to obtain the views of Adolph Zukor, president and organizer of the Famous Players Film Company, the man who first conceived the idea of presenting the famous players and notable dramatic talents in the day in motion pictures—the man who gave immortality to the visual half of the actor's art, and made it possible to perpetuate the great characterizations of the modern stage for future generations.

It was a big dream—the conception of embalming the art of the actor, making it available and enduring for all time. But it was a dream that only the strongest determination and courage could bring to realization, and these qualities the world now knows Adolph Zukor to possess.

Adolph Zukor is one of the most modest and unassuming big men of our time. That force of leadership and powers of initiative which he possesses in so eminent a degree he manages to conceal under the quiet exterior and here Mr. Zukor smiled almost inscrutably, yet we are never panicky, we are never taken unprepared. The industry is now going through one of its most radical changes, an alteration of conditions and principles that will influence the future of the business. Yet we all steadily pursue our various purposes. It is inspiring, when you consider it seriously.

"What do you think is the real future of the business?"

"I anticipate a very glorious future for the motion picture, a very early engaged in the industry must. Two years ago, when we announced our purpose of presenting famous players and successful plays in motion pictures, the trade looked on in wonder. A few skeptics even thought the plan was feasible. The old-fashioned indications of Mr. Zukor smiled almost inscrutably, yet we are never panicky, we are never taken unprepared. The industry is now going through one of its most radical changes, an alteration of conditions and principles that will influence the future of the business. Yet we all steadily pursue our various purposes. It is inspiring, when you consider it seriously."

Mr. Zukor has a keen habit of reasoning in just this manner, starting with a decided premise, leading toward a climax of logic, and completing his statements with an apparent genuineness. For this reason his statements subtly assume an almost dramatic importance.

"I am certain you are making great plans for next year, Mr. Zukor?"

"Great plans," he repeated with a simple firmness. "Great plans. We often hear that during the past year we have established a new standard for consistent merit in motion picture production. We do not know, of course, whether the trade or the public is satisfied with our past efforts, but we certainly are not, and we intend to go as far beyond our present limits during next year as we have gone beyond the limits that existed a year ago, during the past twelve months. With our added facilities and enlarged organization, we should far surpass our present record. With our studios in New York City, Los Angeles and London, we should produce subjects with variety and a difference of atmosphere and environment which are so essential to a program. Hugh Ford, one of the greatest theatrical authorities of the day, who together with Frederick Stanhope and Edward A. Morange recently became allied with the Famous Players, has just left for our Los Angeles studio, to confer with Mr. Porter on the production of 'The Silver King,' the celebrated play by Sir Henry Arthur Jones. A company will go abroad to produce this big subject along with other plays of an equal reputation and importance."

"We are quite confident that with Messrs. Ford, Morange and Stanhope working in collaboration with Mr. Porter, who will act as technical director, and devoting their time and talents to the production of big, imposing, spectacular plays, we can safely attempt to go beyond all present standards. The impressive subjects we have selected for this expedition brings its success already within our vision."

"That is at present my dearest ambition—to elevate the standard of American productions to the plane of the world's greatest producers, but to go as far above it as is humanly possible."

"There is no doubt you will succeed in this plan, Mr. Zukor, as you have succeeded in your present enterprise."

"The best way to insure success is to work

for it. We are working overtime," he replied, enthusiastically, and in this reply, and in the enthusiasm of his manner, the writer believed he saw a vital reason for Mr. Zukor's present success and a monumental resolve and desire for greater achievements.

ESSANAY CLOSE-UPS.

A NARROW ESCAPE.

G. M. Anderson, director of the Essanay Western Stock Co., and creator of the well known role of "Broncho Billy," narrowly escaped death during the taking of "Broncho Billy's Bible," booked for release Feb. 28. The climax of the picture is a thrilling hand-to-hand struggle between Anderson and Frederick Church, playing the "heavy," on the very edge of a precipice. The scene was rehearsed a number of times without a mishap, but on the last rehearsal as the two men sprang back for a breathing spell Church was horrified to see Anderson stumble, fall heavily and disappear over the edge of the precipice.

Church peered over into the chasm, then gave a shout of joy, for a large protruding tree root, some four feet down the side of the cliff, had saved Anderson's life, and he was clinging desperately to it while his body hung suspended in mid-air. A rope was hurriedly procured by Church and the camera operator and Anderson was pulled over the edge of the cliff to safety, suffering only from the nervous shock and painful lacerations on his hands. Anderson luckily sent the camera operator back to his place and took the scene, but acknowledged after it was over that it was the narrowest escape of his life.

"SMILING BILLY" MASON MOBBED.

When "Smiling Billy" Mason went to a Chicago photoplay house the other night to hear Francis X. Bushman, the well known leading man of the Essanay, speak on how the pictures are made, little did he know that the manager had just flashed upon the screen that Mrs. Bushman was ill and would not appear there that evening. Mr. Bushman has been appearing at theatres throughout the country for the last two months, and Wednesday night, just before starting out for the theatre, he collapsed.

The crowd was gathered at the theatre, more standing outside waiting, and the manager raging up and down waiting for Mr. Bushman, who had not yet appeared. Mason, "Smiling Billy" is very shy when in a crowd, so he tried to hide behind a big man sitting beside him. The now excited crowd would have none of that, so he was hustled to the stage and people cheered, stamped, whistled and yelled. Billy made a little speech and started down the aisle again, but to his surprise and embarrassment, girls rushed up to him, kissing him on the face, arms and hands. This was too much for shy little Billy, so he made his exit through the back door and, he said, "I beat it to a car before they had a chance to get me again."

TWO THOUSAND VOICES SING "BRONCHO BILLY."

The Essanay Film Manufacturing Company distributed over a thousand copies of the latest tango song, "Broncho Billy," to those great at the recent meeting of the Motion Picture Exhibitors of the State of Wisconsin, in Milwaukee, at the Auditorium.

A band of song boosters from the Chicago publishers sang "Broncho Billy" with the vim and vigor that made the blood in our veins tingle. The band was led by the Harold Rosier Company, shouted through a megaphone to "Join in the chorus," and two thousand healthy lungs bellowed forth the chorus that could be heard as far as Chicago. It was a successful introduction, which was proven the following day by the five and ten cent stores laying in a goodly supply of copies. Already the music firm handling the song has been swamped with orders.

KLEINE POSITIVES.

SPECTACULAR ANIMAL SUBJECT.

What is probably one of the most daring attempts to use wild animals in pictures is George Kleine's latest masterpiece from the Chicago studios in Rome. The title of this picture is "Between Savage and Tiger." Three royal Bengal tigers, brought from Calcutta to Rome for the purpose, meet death in the manufacture of the film. That they are a tame, circus variety of tiger is plainly evident to the onlooker. Anthony Novelli, Cine's leading man, who plays the lead in the film, does some rarely hazardous feats, and has two very narrow escapes from injury.

One of the reels contains a bit of business quite new in motion pictures. Having from the lower limbs of a tree, Novelli watches a rider dashing toward him. Suddenly letting his legs down, he curls them about the neck of the rider, neatly lifting him from the saddle. Another scene shows a tiger fairly seen in the production of the great fire at sea scene, in which several hundred women and children leap into the water. The fire is genuine, and a great lumber vessel purchased for the occasion is burned to the water edge. The entire air treats the picture with exciting adventures. The picture is now ready for booking through the branch offices of George Kleine.

FORGED CHECKS ON KLEINE OPTICAL COMPANY.

A number of forged checks counterfeited by George Kleine and signed by Frank Hough, manager of the Kleine Optical Co., have been passed throughout the Eastern States during the past week. The checks are drawn on the State Bank of Chicago and are printed. A letter from the Stratford Hotel, Bridgeport, Conn., describes the forger as follows: "Medium height, light complexion, water studio in Rome. The title of this picture is 'Between Savage and Tiger.' Three royal Bengal tigers, brought from Calcutta to Rome for the purpose, meet death in the manufacture of the film. That they are a tame, circus variety of tiger is plainly evident to the onlooker. Anthony Novelli, Cine's leading man, who plays the lead in the film, does some rarely hazardous feats, and has two very narrow escapes from injury."

"POMPEII" BROKE RECORD IN MINNEAPOLIS.

George Kleine's "The Last Days of Pompeii," which played a three days' engagement at the Saxe Lyric Theatre, Minneapolis, broke the local record recently. The production showed Monday, Tuesday and Wednesday to \$1,800 in paid admissions. These are record figures for any motion picture in Minneapolis.

Notice to Moving Picture Mgrs.

Every seat filled every show means you are making money. Why play to empty seats when

Oxford Souvenir

plan gets the desired results. Write today.

OXFORD PREMIUM CO.

M. P. Dept. 516, 129 N. Clark St., Chicago, Ill.

FILM and SONG SLIDES

A Big Reduction in Film, 100 reels at 1 cent a foot, some at 3/4 cent; have Western and Indian Reels. 500 Sets of Song Slides, 50c. to 1 set; Power's No. 8 Machine, \$15; also other cheap Machines; Model "B" Calcium Machine, \$20. I also buy Film, Slides and Machines, if good. G. F. GALLOT, 16 Eighth Ave., N. Y.

BUT ONE PRODUCTION A MONTH AND THAT A MASTERPIECE
RELEASED EARLY NEXT WEEK
EDWIN MILTON ROYLES' THRILLING, WORLD-WIDE SUCCESS

"THE SQUAW MAN"

WITH
DUSTIN FARNUM
IN THE TITLE ROLE

6 REELS OF
SUPERB
DRAMATIC
ACTION
STAGED BY
CECIL B.
DE MILLE
AND OSCAR
APPEL IN
THE EXACT
LOCALE OF
THE PLAY.

q America's most gripping drama.
q The Stage's most popular Actor.
q The best acting cast ever assembled.
q Staged by two Master Craftsmen.
q Produced by the World's most Artistic Producer.
q States purchased by America's Leading Distributors.
q Every detail spells class.

SOME EXCELLENT
TERRITORY STILL UNSOLD

IF INTERESTED WRITE, WIRE, CALL
THE JESSE L. LASKY FEATURE PLAY CO.
Longacre Theatre, W. 48th St., N. Y. C.

FILM FANCIES.

FOURTH REEL OF OUR MUTUAL GIRL READY.

The fourth reel opens with a scene showing the dispersing of a street crowd, which had been attracted by the unusual sight of a limousine car filled with fashionably gowned ladies being stopped on the broad highway, while detectives and the police clambered about in a vain effort to find stolen property.

John, the country boy, is seen to leave Margaret's automobile, down-hearted and shamefaced at his failure to find the missing D'Orley jewels upon Count D'Orley.

Margaret and her aunt return to their home after a pleasant ride through the city streets. The pictures show a panoramic view of Columbus Circle and the entrance to Central Park, where about 11,000 automobiles cross during the rush hours of each day.

The count arrives at his home in a disheveled condition and vows vengeance on the country. Meanwhile, the detectives have shadowed the count, and are watching his house. The next morning, Margaret and her aunt decide to attend the races at Piping Rock, and all unconscious of the duplicity and villainy of Count D'Orley, who is using Margaret as a dupe, the two ladies leave the house and start for the races. As they pass out of the front door the stolen necklace drops from Margaret's muff out on the pavement, where, for twenty-four hours it has been secreted unknown to Margaret.

A detective standing across the street sees the necklace drop, and his accusatory, and her aunt drive away, picks it up vowing vengeance on the count, whom he is morally certain placed the necklace in Margaret's muff.

Margaret and her aunt decide to go shopping, attending the races, and stop at Bonwit Teller & Co.'s famous store, on Fifth Avenue. The scene shows the interior of Bonwit Teller's store, with models trying on gowns.

The next scene shows the races at Piping Rock, with scores of the most notable personages in New York's four hundred.

While at the races the detective calls upon the count and flashes the necklace in his face, demanding an explanation. Having no real evidence against the count, the detective is compelled to withdraw.

That evening, upon Margaret's return, the detective calls upon her and demands an explanation of how the necklace found its way in her muff. Frightened at the detective's presence, and his accusatory, she goes to the telephone and calls up District Attorney Whitman. The last scene shows New York's fighting district attorney in his office in the Criminal Court Building, answering the telephone and assuring Margaret of his cooperation.

"TRAPPED IN THE GREAT METROPOLIS" TO BE THE FIRST RELEASE OF THE ROLANDS FEATURE FILM CO.

The Rolands Feature Film Co. has commenced a sensational picture entitled "Trapped in the Great Metropolis." The theme treats of a young clever girl reporter, who, by an unusually adroit method, exposes an organization of infamous criminals. The scenes are laid in various parts of the City of New York, and is said to be full of stirring situations replete with heart interest and humor. The picture will be ready for release on or about Feb. 15.

LASKY INTRODUCES MODERN PUBLICITY METHODS.

With the completion of the "Squaw Man," by the Jesse L. Lasky Feature Play Company, a new producing concern headed by Mr. Lasky, the prominent vaudeville producer, and Cecil B. DeMille, the playwright, makes its actual entrance into the feature field, and with its first production many innovations will be introduced, both to the exhibitor and the State right buyer.

One of the first methods used by the Lasky people to keep the exhibitors interested throughout the United States and create a demand for their productions, was to disseminate their news by means of display advertisements in all trades papers, and the weekly mailing of twenty thousand small bulletins. These bulletins were sent all over the world, and are still sent to territory long ago sold by the Lasky organization.

Mr. Goldfish, the executive head of the Lasky Feature Play Company, has expressed himself as desirous of arousing enthusiasm of exhibitors and keeping it aroused, hence the continuous sending of literature into territory already sold to State right buyers.

These Lasky press book, known as "The Automobile Press Agent," and arranged and de-

signed by Harry Belchenbach, is the most ingenious affair ever concocted for the exploitation of feature productions. It consists of two hundred well written, diversified stories on perforated paper. At the top of each story is a descriptive caption, telling the exhibitor just what to do with the story, and the stories are so constructed so as to be of use to the exhibitor thirty days in advance of the presentation of Lasky productions, a criticism of the drama for the sort of newspaper men who prefer to have them written for them, and several pages of specimen display ads. for the small town exhibitor without ideas. The frames for lobby display are so constructed as to allow the exhibitor to change the photos with every release.

The advertising slides were designed by a prominent artist, and are copyrighted and cannot be used without a written release from the Jesse L. Lasky Feature Play Company. This will protect the high class exhibitor from the use of "gingerbread" slides. The lithographic printing for the Lasky release is to be done by the Metro-Lithographic Company, in five colors, and is said to be the most beautifully executed paper yet devised.

All in all, it is safe to presume that the Lasky productions will be equipped for exploitation devices in a manner unsurpassed heretofore.

REMARKABLE SALES OF NEW FEATURE CO.

One of the most remarkable accomplishments in the line of salesmanship is the record made by the Jesse L. Lasky Feature Play Company.

Although their first announcement is but six weeks past, and their first display advertisement in this CLIPPER, and other trades papers Dec. 1, they have sold the State rights of the entire first twelve productions for the entire United States, with the exception of a few of the Southern States.

Mr. Goldfish, executive head of the Lasky concern, says that the motion picture industry is not in its infancy, when State right buyers and exhibitors have learned to detect quality.

WORK IS NOW BEGUN AT THE LASKY STUDIOS, HOLLYWOOD, CAL., ON "BREWER'S MILLIONS."

With Edward Aheles in his original role, the yachting scenes in this play will be staged in beautiful San Diego Harbor.

BILLY HART POSSESSES PLEASING PERSONALITY.

William V. Hart, who is said to have the person acquaintance of more motion picture theatre managers in the United States than any other man his age, has been transferred from the New York Mutual Exchange to Springfield, Mass., as manager of the Mutual Exchange in that city.

Billy Hart, who is known to even the smallest candy boy in New York, is an enthusiastic picture fan, and can name off hand, most of the successful films that have been launched during the last five years. Billy looks and dresses so much like a priest that he is frequently mistaken for one of that high calling, and few of his friends know that he was originally educated for holy orders.

OUR MUTUAL GIRL MEETS WITH ACCIDENT.

Norma Phillips, who as "Our Mutual Girl," was thrown violently from a big bay horse, in Central Park, last week celebrated her recovery by resuming her role in the picture and being presented to Andrew Carnegie in front of his New York mansion in Fifth Avenue.

Mr. Carnegie not only allowed himself to be photographed in front of his beautiful home, but did some picture acting in his garden, which, according to Director John Noble, who is making an enviable record of himself in obtaining film records of distinguished personages, should make some of the popular screen favorites look to their laurels.

What seemed to impress Mr. Carnegie most was the fact that the scenes were taken in such a short space of time. He responded to Director Noble's coaching like a veteran actor, and seemed genuinely pleased to meet Miss Phillips, especially after he had learned of her recent mishap.

Our Mutual Girl is meeting the most

Vaudeville

is not what it used to be. Houses here and there in particularly favorable localities continue to pack 'em in, but the great majority of "continuous" houses are flying the signal of distress. Legitimate theatres are hard pressed to find attractions and harder pressed for audiences. In some instances the manager has trouble in giving away enough paper to ensure a decent showing. Every form of amusement bends to the relentless conqueror, GENERAL FILM.

What meagre change he overlooks is squandered at the cabaret food show and in the halls of the seductive tango trot. GENERAL FILM laughs at these little fads. They do not cut into his revenue one nickel's worth. But they do sop up the precious little luxury money that was left for the regular shows to fight for.

Wise managers, realizing that conditions are growing steadily worse, will give up a hopeless struggle and enlist with GENERAL FILM.

For some vaudeville houses a complete programme of motion pictures is the only hope. For others a vaudeville bill bolstered up with a few high-class pictures will solve the problem. In the theatres that have shown road attractions—one night or one week stands—the regular film service with its great variety of single reels and many splendid multiples will keep the box office busy fifty-two weeks in the year, and for the high priced, first-class theatre, a wonderful full-play length photoplay masterpiece like Charles Klein's "Third Degree," the "Lion and the Mouse" and similar great theatrical successes will pull the crowds in the afternoons and nights, and go far toward bringing them back to the "theatre habit."

But in every case, bear this clearly in mind: "The people" know all about pictures. They know the players' faces and the names of various brands. They can be attracted by good films, but they cannot be fooled by bad ones. Cheap film service is not economy—it is ruination. The best known and most popular brands of all time and in all countries are the Biograph, Edison, Essanay, Kalem, Kleine (Cines-Eclipse), Lubin, Melies, Pathe, Selig and Vitagraph.

GENERAL FILM serves all of these worth-while pictures on one perfectly balanced programme. GENERAL FILM offers the greatest full-play length photoplay masterpieces (special features).

GENERAL FILM has a wonderful educational service for clubs, schools, colleges, etc. GENERAL FILM furnishes all kinds of advertising matter to accompany its films. GENERAL FILM has a complete supply department to furnish you with every possible need—projection machines, screens—everything at bottom prices.

GENERAL FILM has a poster department that turns out the best of everything you could possibly use in the lobby and in front of your house—posters, frames, displays, photos, banners, etc.

GENERAL FILM has many branch offices—one convenient to you in any section of the United States and Canada, where the manager will take pleasure in helping you solve your problems and where all supplies may be had.

If you plan to start a picture show, or to CHANGE THE POLICY OF YOUR THEATRE TO PICTURES—or to book special features—don't waste time or money—get in touch with the acknowledged leader of the industry.

General Film Company (Inc.)

200 Fifth Avenue

New York

DEATHS IN THE PROFESSION
FOR 1913.

A
Armstrong, John A., musician, Philadelphia, Feb. 24.
Augeard, Adrienne, actress, Chicago, March 17.
Alvera, John A., musician, Brooklyn, March 21.
Adams, Herbert J., vaudeville, New York, May 13.
Arlington, Billy, minstrel, Los Angeles, Cal., May 24.
Alvery, Dominic, actor, Texas City, Tex., May 27.
Adams, Stephen (Michael Maybrick), writer, Boston, Aug. 26.
Achenbach, Julius, circus, St. Louis, Aug. 25.
Atherton, U. T., actor, Hudson, Wis., Aug. 30.
Armstrong Verne, actor, New York, Sept. 15.
Andrews, Harry J., agent, New York, Sept. 12.
Avery, Bailey, business representative, New York, Nov. 16.
Allen, James, singer, Paterson, N. J., Nov. 29.
Aulick, William W., press agent, Flushing, L. I., Dec. 25.

B
Bibbeck, Belle (Mrs. R. F. Staley), vaudeville, New York, Jan. 7.
Barrington, Sidney, actor, New York, Jan. 11.
Beck, Antrim C., musician, Rutledge, Pa., Jan. 12.
Burbank, Charles L., wire walker, Bath, Me., Jan. 21.
Bitter, Leona, vaudeville, —, Feb. 4.
Burns, Paul, vaudeville, New York, Feb. 10.
Budd, Herbert, actor, —, Feb. 3.
Bart, Andy, vaudeville, Chicago, Feb. 11.
Brittain, Bertie (Mrs. Arthur R. Evans), chorus, New York, Feb. 13.
Brooks, May, freak, New York, Feb. 14.
Buddington, Claude R., vaudeville, Lynn, Mass., Feb. 19.
Baumfeld, Dr. Maurice, manager, New York, March 4.
Barron, Mande (Mrs. Yockney), actress, Buffalo, N. Y., Feb. 26.
Beckwith, Linden, vaudeville, French Lick Springs, Ind., Feb. 23.
Barrett, Julia, actress, —, Feb. 24.
Brown, Capt. George B., manager, Portland, Me., March 10.
Brewster, William, vaudeville, Buffalo, N. Y., March 3.
Brady, John J., singer, Springfield, Mass., March 16.
Bogardus, Capt. A. H., rifle shot, Springfield, Ill., March 23.
Baldwin, Barney, freak, Shawnee, Okla., April 9.
Bailey, Frederick A., circus, Providence, April 16.
Begg, John J., director, Jersey City, N. J., April 18.
Bell, Harry, musician, Brooklyn, April 26.
Buckstaff, J. A., manager, Capital Beach, Lincoln, Neb., April 26.
Bernstein, Daniel J., —, New York, April 22.
Baldwin, Frank B. (James E. Karney), actor, San Antonio, Tex., May 4.
Beardsley, Teddy, vaudeville, Denver, May 11.
Behrends, Nathaniel, traveling agent, New York, May 30.
Brooks, Mrs. Myrtle, actress, Lincoln, Neb., May 20.
Bixler, Washington Henry, manager, Easton, Pa., May 16.
Byrne, James, press agent, —, June 5.
Blackmann, Alexander, musician, Philadelphia, June 7.
Bordeverry, Colonel, sharpshooter, South Africa—Belmont, Al., vaudeville, New York, June 27.
Burridge, Walter, scenic artist, Albuquerque, N. Mex., June 24.
Bimberg, Morris, musician, Arverne, N. J., July 5.
Barley, Frank, vaudeville, Kansas City, Mo., July 6.
Boucault, Aubrey, actor, New York, July 10.
Braham, Lewis, vaudeville, Chicago, July 19.
Buckley, Wade, musician, —, July 21.
Brandon, Emma (Louis McNulty), actor, Brooklyn, July 28.
Bates, George, actor, Hampton Beach, N. H., Aug. 16.
Boehm, Joseph, side show, Brooklyn, Aug. —.
Bracht, Victor, Brooklyn, Aug. 20.
Baldwin, Harry F., advance, Kirksville, Mo., Sept. 4.
Busby, Col. William, manager, McAlester, Okla., Sept. 23.
Brookfield, Charles H. E., author, London, Eng., Oct. 20.
Brigham, Archie R., manager, Carthage, Mo., Oct. 20.
Battin, Franklin P., actor, New York, Nov. 1.
Barbee, Orilla (Mrs. Arthur Hill), vaudeville, Cleveland, O., Nov. 12.
Batcheller, Geo. H., manager, Providence, Nov. 19.
Bernard, Vivian (Mrs. Fred Hollander), actress, New York, Dec. 17.

C
Carlton, Arthur, vaudeville, Brooklyn, N. Y., Jan. 3.
Coover, L. G., press agent, New York, Jan. 8.
Christianson, O. W., manager, Racine, Wis., Jan. 16.
Coulter, Wade H., manager, Albany, Mo., Jan. 30.
Clarke, W. H., singer, Philadelphia, Feb. 10.
Courtney, Mrs. S. E., actress, Hoboken, N. J., Jan. 28.
Calef, Gertrude (Mrs. William F. Breen), actress, Boston, March 6.
Candfield, Gertrude, actress, Chicago, March 6.
Campion, John R., actor, Buffalo, N. Y., March 16.
Clemont, Frank, vaudeville, New York, March 21.
Coward, Mary (Mrs. Edward N. McDowell), actress, New York, April 5.
Collins, Walter A., Lanigan, composer, Elmhurst, N. Y., March 27.
Cuechi, Claudia, dancer, Milan, Italy, March 24.
Connors, Patrick, press agent, Philadelphia, April 8.
Carter, Thomas, vaudeville, New York, May 2.
Collins, Mill, stage carpenter, New York, May 7.
Corte, Mrs. D'Oyley, manager, London, Eng., May 5.
Connors, "Chuck," vaudeville, New York, May 10.
Clark, P. B., manager, Binghamton, N. Y., May 7.
Costa, Alfredo, singer, Naples, Italy, May 7.
Collins, Minnie, vaudeville, Elkhart, Ind., May 24.
Coushock, George, circus, Venice, Cal., May 25.
Cronin, Francis, agent, New York, May 19.
Caines, Eleanor, actress, Philadelphia, June 8.
Capito, Harry, stage carpenter, Indianapolis, June 7.
Callan, James, vaudeville, Michigan City, Ind., June 19.
Curtis, Rita, vaudeville, Boston, July 18.
Cabaugh, Cliff, treasurer, Hamilton, O., Aug. 22.
Carlson, Arthur, Bensenville, N. Y., Aug. 26.
Colville, James M., actor, Amityville, L. I., Aug. 24.
Craig, Charles G., actor, Toronto, Can., Sept. 8.
Carp, Eddie, circus, Augusta, Ga., Oct. 18.
Caine, Alice, dancer, Charleston, S. C., Oct. 14.
Carter, Daniel D. (David D. Cohen), playwright, Brooklyn, Nov. 13.
Colby, Charles E., actor, San Francisco, Cal., Oct. 31.
Clark, Burt G., actor, Baltimore, Nov. 19.
Cobb, Willis, press agent, Cleveland, O., Nov. 19.
Cummings, Edward F., agent, New York, Nov. 28.
Cromwell, Charles P., burlesque manager, Toronto, Can., Dec. 9.
Corbett, Stratford, manager, New York, Dec. 15.

D
Delina (Sawyer), Emily, acrobat, Pontiac, Mich., Jan. 2.
Decher, James B., manager, New York, Jan. 13.
De Grey, Mildred Howard, dancer, Minneapolis, Feb. 11.
Dickerson, Charles, actor, Chicago, Feb. 15.
De Nicotico, Emma Wink, opera singer, New York, Feb. 22.
Draneke, Felix, composer, Dresden, Germany, March 3.
Dittmar, Philip J., musician, Jersey City, N. J., March 2.
Doglass, Mrs. Susanna, circus, Zanesville, O., March 3.
Dietz, Frank H., manager, Pleasant Valley, N. Y., March 15.
Dayton, George W., manager, St. Paul, March 24.
Deaeruer, Samuel, agent, New York, April 23.
Dillon, John, actor, Chicago, April 21.
Delevan, Jennie, actress, Cleveland, May 26.
Dupont, Edmond L., actor, Albion, Mich., May 28.
Daly, John, vaudeville, Blackwell's Island, N. Y., June 6.
Donlap, Al., singer, Fort Worth, Tex., July 19.
Dodge, Edward, circus, Bloomington, Ill., July 16.
Doris, William J., manager, New York, Aug. 4.
De Witt, William O., vaudeville, Cincinnati, Aug. 25.
Dias, Charles, property man, Jersey City, N. J., Aug. 28.
Dean, William J., stage manager, Kew Gardens, L. I., Oct. 9.

E
Eberhard, Dr. Ernest G., musical director, Newark, N. J., Jan. 16.
Elson, John Arthur (Monk), musician, Ft. Wayne, Ind., Jan. 12.
Elskamp, Carlos, press agent, New Orleans, Feb. 9.
Earle, Harry, actor, Brooklyn, March 17.
Evans, Maurice, manager, New York, May 13.
Ernest, Harry, manager, Brooklyn, May 15.
Edwards, Mable (Mrs. Oak Bailey), vaudeville, Kansas City, Mo., July 6.
Emery, Henry B., manager, Benton Harbor, Mich., July 13.
Eichler, Carl H., musician, Salem, Mass., Aug. 8.
Ewen, Roy Selley, actor, Chicago, Aug. 16.
Evans, Mrs. Bessie Simon, actress, Baltimore, Sept. 11.
Eder, "Charley," property man, Baltimore, Oct. 29.
Ewing, Horace, actor, Antwerp, O., Nov. 13.
Engelhard, Peter E., doorman, New York, Nov. 20.

F
Foley, Willie, minstrel, Brooklyn, March 11.
French, Jeffrey, actor, Dayton, O., March 28.
Froze, B. W. (William Scott), vaudeville, Minneapolis, Minn., March 25.
Ferguson, Robert V., actor, New York, April 21.
Finger, W. L., manager, Peoria, Ill., June 20.
Fox, Della, vaudeville, New York, June 20.
Felding, Maggie, actress, New York, July 15.
Ford, Gilbert A. W., vaudeville, New Haven, Conn., July 23.
Froze, C. D. (B. D. Scott), vaudeville, St. Paul, Minn., Sept. 18.
Fenton, Michael J., vaudeville, Philadelphia, Oct. 14.
Fisher, John P., orchestra leader, Newark, N. J., Oct. 24.
Fitzgerald, Bert H., circus, Cincinnati, Nov. 1.
Fishell, Dan S., manager, St. Louis, Mo., Nov. 13.
Frederick, Louis A., actor, Boston, Nov. 1.
Ferguson, Austin H. (Roberts), vaudeville, New York, Nov. 9.
Fisher, George Storrs, actor, Brooklyn, Nov. 6.
Firth, Thaddeus, music publisher, Massett, L. I., Nov. 24.
Flynn, Tom, operator, Chicago, Dec. 21.

G
Gibbons, Francis, actor, New York, Feb. 26.
Gurgen, John G., stage manager, La Salle, Ill., March 10.
Grant, Robert A., manager, Burley, Ida., March 22.
Groves, Mrs. Emma, freak, Marquette, Me., April 3.
Groves, Lyle Waldron, vaudeville, Little Rock, Ark., April 10.
Gordon, Cliff, vaudeville, Chicago, April 21.
Gale, Ruth, actress, Harvard, Ill., April 25.
Grove, Charles L., vaudeville, Chambersburg, Pa., July 4.
Graybell, Joseph M. P., actor, New York, Aug. 3.
Gilden, Mack, vaudeville, Pittsburgh, Pa., Sept. 2.
Gwynette, Harry, actor, New York, Sept. 24.
Grinnell, Mrs. Ada, actress, Brooklyn, Nov. 10.
Greenwall, Henry W., manager, New Orleans, Nov. 27.
Glacchi, Caesar, manager, Milan, S. A., Nov. 3.
Gallagher, Aloysius J., booking agent, Brooklyn, Nov. 18.
Guilland, Wells U., actor, Henderson, Ky., Dec. 20.

H
Hobson, Mande, chorus, London, Eng., Jan. 6.
Holbrook, Mrs. ex-actress, Chelsea, Mass., Jan. 5.
Hart, John, burlesque, Buffalo, N. Y., Jan. 17.
Hendley, John, manager, New York, Jan. 27.
Howard, May (Mrs. Victoria Sutherland), Shelbyville, Ind., Jan. 20.
Hill, Nellie, burlesque, Atlantic City, N. J., Jan. 20.
Holis, Loraline, actress, New York, Feb. 3.
Hughes, Maggie, vaudeville, Pittsburgh, Pa., Feb. 1.
Hillman, May, vaudeville, —, Feb. 9.
Hegeman, Maurice, actor, St. Louis, March 2.
Helfers, William, musician, Covington, Ky., Feb. 23.
Hart, May (Mrs. May C. Brooke), actress, North Adams, Mass., March 25.
Hawkins, Ethel, vaudeville, New York, March 24.
Helm, Mrs. F. A., actress, New York, April 2.
Harrison, E. J., musician, St. John, Can., March 29.
Hullette, Mrs. Francis J., opera singer, Brooklyn, April 1.
Hudson, Lillian, actress, —, March 29.
Hagenbeck, Carl, animal trainer, Hamburg, Germany, April 14.
Hansell, Fred E., vaudeville, Brockton, Mass., April 22.
Hogan, John P., minstrel, New York, May 2.
Harris, Nat W., stage manager, New York, April 29.
Harris, William, actor, New York, May 28.
Howe, Kitty, singer, San Bernardino, Cal., June 9.
Harrison, William, vaudeville, St. Louis, June 4.
Hopping, Harry S., business manager, Indianapolis, June 27.
Hearn, Thomas A., actor, Kalamazoo, Mich., July 17.
Harris, Charley (Frank Rockwell), vaudeville, Boston, Sept. 14.
Heath, John W., agent, Terre Haute, Ind., Sept. 24.
Hale, Frank, vaudeville, Denver, Colo., Sept. 13.
Hylands, Fred, vaudeville, London, Eng., Oct. 14.
Heidmann, George, scenic artist, Jersey City, N. J., Oct. 26.
Henson, Blanche, actress, Springfield, Ill., Nov. —.
Holland, E. M., actor, Cleveland, O., Nov. 24.
Hasselt, "Bob," actor, Rochester, Minn., Nov. 12.
Harley, Albert, singer, London, Eng., Dec. 6.
Houghton, Stanley, author, Manchester, Eng., Dec. 10.
Hood, Olla, singer, Sharon, Mass., Dec. 17.
Hillis, O. K., —, Amityville, L. I., Dec. 30.

I
Irving, Robert, actor, Chicago, Feb. 20.
Irving, Mrs. Lucy, vaudeville, Oakland, Cal., July 20.
Isen, Oscar, music publisher, Cincinnati, Dec. 31.

J
Jacques, Adeline, vaudeville, New York, March 8.
Jennings, J. E., actor, —, April 20.
Johnson, Beatrice, actress, Brooklyn, Ind., April 29.
Johnson, Jacob, stage manager, Washington, May 7.
Jackson, Eleanor, actress, Ybor City, Tampa, Fla., June 8.
James, Ellen, singer, Newark, N. J., Aug. 5.
Jack, John, actor, Philadelphia, Sept. 16.
James, Albert, actor, London, Eng., Dec. 24.

K
Kennedy, Louise, vaudeville, Chicago, Jan. 11.
Knotts, Edward E., vaudeville, Denver, Col., Feb. 27.
Katz, Louis, manager, New York, April 23.
Kitamura, F., vaudeville, West Hoboken, N. J., May 16.
Knapp, Henry, musician, New York, June 27.
Knowles, Eleanor, actress, Omaha, July 3.
Kinross, William K., singer, Hot Springs, S. Dak., July 16.
Kelly, Gladys, vaudeville, New York, Oct. 21.
Kennedy, John J., actor, Brooklyn, Oct. 18.
Kimball, Florence (Kimber), actress, Brooklyn, Nov. 27.

L
Ludas, Gustav Carl, composer, New York, Jan. 24.
Leach, John H., musician, Plainfield, Conn., Jan. 25.
Leonard, Alice, actress, Springfield, O., Feb. 14.
Lechman, James M., press agent, New York, Feb. 27.
Leslie, Francis, dancer, found dead in lavatory on Steamship Oceanic just after leaving Cherbourg, France, March 15.
Law, William Arthur, actor and playwright, Parkstone, Dorset, Eng., April 8.
Ludwig, Joe, vaudeville, Brooklyn, April 9.
Looper, Guy Arthur, actor, Kansas City, Mo., April 2.
Lackman, E. W., manager, Indianapolis, April 3.
Leigh, Clifford, actor, New York, April 13.
Lamb, Harriet E., actress, Philadelphia, April 31.

Dudley, Arthur Ward (Harry Ward), minstrel, Lawrence, Kan., Oct. 13.
Dillon, James, minstrel, Chicago, Oct. 19.
Dolan, John Francis, manager, Dover, N. H., Nov. 13.
Daly, Lizzie Derious (Mrs. Sam Tuck), actress, Chicago, Nov. 23.
Dupree, Maida (Elizabeth Portis), actress, Philadelphia, Nov. 24.
Denton, Percy, actor, Phenicia, N. Y., Nov. 19.
Darity, Fred J., actor, Columbia, S. C., Nov. 18.
Donovan, Walter J., treasurer, Dorchester, Mass., Dec. 14.
Dugue, Ferdinand, author, Paris France, Dec. —.
Dornbrach, Mrs. Gertrude, singer, Corona, Queens, L. I., Dec. 31.

E
Ewing, Ella, side show, Quincy, Ill., Jan. 10.
Eberhard, Dr. Ernest G., musical director, Newark, N. J., Jan. 16.
Elson, John Arthur (Monk), musician, Ft. Wayne, Ind., Jan. 12.
Elskamp, Carlos, press agent, New Orleans, Feb. 9.
Earle, Harry, actor, Brooklyn, March 17.
Evans, Maurice, manager, New York, May 13.
Ernest, Harry, manager, Brooklyn, May 15.
Edwards, Mable (Mrs. Oak Bailey), vaudeville, Kansas City, Mo., July 6.
Emery, Henry B., manager, Benton Harbor, Mich., July 13.
Eichler, Carl H., musician, Salem, Mass., Aug. 8.
Ewen, Roy Selley, actor, Chicago, Aug. 16.
Evans, Mrs. Bessie Simon, actress, Baltimore, Sept. 11.
Eder, "Charley," property man, Baltimore, Oct. 29.
Ewing, Horace, actor, Antwerp, O., Nov. 13.
Engelhard, Peter E., doorman, New York, Nov. 20.

F
Foley, Willie, minstrel, Brooklyn, March 11.
French, Jeffrey, actor, Dayton, O., March 28.
Froze, B. W. (William Scott), vaudeville, Minneapolis, Minn., March 25.
Ferguson, Robert V., actor, New York, April 21.
Finger, W. L., manager, Peoria, Ill., June 20.
Fox, Della, vaudeville, New York, June 20.
Felding, Maggie, actress, New York, July 15.
Ford, Gilbert A. W., vaudeville, New Haven, Conn., July 23.
Froze, C. D. (B. D. Scott), vaudeville, St. Paul, Minn., Sept. 18.
Fenton, Michael J., vaudeville, Philadelphia, Oct. 14.
Fisher, John P., orchestra leader, Newark, N. J., Oct. 24.
Fitzgerald, Bert H., circus, Cincinnati, Nov. 1.
Fishell, Dan S., manager, St. Louis, Mo., Nov. 13.
Frederick, Louis A., actor, Boston, Nov. 1.
Ferguson, Austin H. (Roberts), vaudeville, New York, Nov. 9.
Fisher, George Storrs, actor, Brooklyn, Nov. 6.
Firth, Thaddeus, music publisher, Massett, L. I., Nov. 24.
Flynn, Tom, operator, Chicago, Dec. 21.

G
Gibbons, Francis, actor, New York, Feb. 26.
Gurgen, John G., stage manager, La Salle, Ill., March 10.
Grant, Robert A., manager, Burley, Ida., March 22.
Groves, Mrs. Emma, freak, Marquette, Me., April 3.
Groves, Lyle Waldron, vaudeville, Little Rock, Ark., April 10.
Gordon, Cliff, vaudeville, Chicago, April 21.
Gale, Ruth, actress, Harvard, Ill., April 25.
Grove, Charles L., vaudeville, Chambersburg, Pa., July 4.
Graybell, Joseph M. P., actor, New York, Aug. 3.
Gilden, Mack, vaudeville, Pittsburgh, Pa., Sept. 2.
Gwynette, Harry, actor, New York, Sept. 24.
Grinnell, Mrs. Ada, actress, Brooklyn, Nov. 10.
Greenwall, Henry W., manager, New Orleans, Nov. 27.
Glacchi, Caesar, manager, Milan, S. A., Nov. 3.
Gallagher, Aloysius J., booking agent, Brooklyn, Nov. 18.
Guilland, Wells U., actor, Henderson, Ky., Dec. 20.

H
Hobson, Mande, chorus, London, Eng., Jan. 6.
Holbrook, Mrs. ex-actress, Chelsea, Mass., Jan. 5.
Hart, John, burlesque, Buffalo, N. Y., Jan. 17.
Hendley, John, manager, New York, Jan. 27.
Howard, May (Mrs. Victoria Sutherland), Shelbyville, Ind., Jan. 20.
Hill, Nellie, burlesque, Atlantic City, N. J., Jan. 20.
Holis, Loraline, actress, New York, Feb. 3.
Hughes, Maggie, vaudeville, Pittsburgh, Pa., Feb. 1.
Hillman, May, vaudeville, —, Feb. 9.
Hegeman, Maurice, actor, St. Louis, March 2.
Helfers, William, musician, Covington, Ky., Feb. 23.
Hart, May (Mrs. May C. Brooke), actress, North Adams, Mass., March 25.
Hawkins, Ethel, vaudeville, New York, March 24.
Helm, Mrs. F. A., actress, New York, April 2.
Harrison, E. J., musician, St. John, Can., March 29.
Hullette, Mrs. Francis J., opera singer, Brooklyn, April 1.
Hudson, Lillian, actress, —, March 29.
Hagenbeck, Carl, animal trainer, Hamburg, Germany, April 14.
Hansell, Fred E., vaudeville, Brockton, Mass., April 22.
Hogan, John P., minstrel, New York, May 2.
Harris, Nat W., stage manager, New York, April 29.
Harris, William, actor, New York, May 28.
Howe, Kitty, singer, San Bernardino, Cal., June 9.
Harrison, William, vaudeville, St. Louis, June 4.
Hopping, Harry S., business manager, Indianapolis, June 27.
Hearn, Thomas A., actor, Kalamazoo, Mich., July 17.
Harris, Charley (Frank Rockwell), vaudeville, Boston, Sept. 14.
Heath, John W., agent, Terre Haute, Ind., Sept. 24.
Hale, Frank, vaudeville, Denver, Colo., Sept. 13.
Hylands, Fred, vaudeville, London, Eng., Oct. 14.
Heidmann, George, scenic artist, Jersey City, N. J., Oct. 26.
Henson, Blanche, actress, Springfield, Ill., Nov. —.
Holland, E. M., actor, Cleveland, O., Nov. 24.
Hasselt, "Bob," actor, Rochester, Minn., Nov. 12.
Harley, Albert, singer, London, Eng., Dec. 6.
Houghton, Stanley, author, Manchester, Eng., Dec. 10.
Hood, Olla, singer, Sharon, Mass., Dec. 17.
Hillis, O. K., —, Amityville, L. I., Dec. 30.

I
Irving, Robert, actor, Chicago, Feb. 20.
Irving, Mrs. Lucy, vaudeville, Oakland, Cal., July 20.
Isen, Oscar, music publisher, Cincinnati, Dec. 31.

J
Jacques, Adeline, vaudeville, New York, March 8.
Jennings, J. E., actor, —, April 20.
Johnson, Beatrice, actress, Brooklyn, Ind., April 29.
Johnson, Jacob, stage manager, Washington, May 7.
Jackson, Eleanor, actress, Ybor City, Tampa, Fla., June 8.
James, Ellen, singer, Newark, N. J., Aug. 5.
Jack, John, actor, Philadelphia, Sept. 16.
James, Albert, actor, London, Eng., Dec. 24.

K
Kennedy, Louise, vaudeville, Chicago, Jan. 11.
Knotts, Edward E., vaudeville, Denver, Col., Feb. 27.
Katz, Louis, manager, New York, April 23.
Kitamura, F., vaudeville, West Hoboken, N. J., May 16.
Knapp, Henry, musician, New York, June 27.
Knowles, Eleanor, actress, Omaha, July 3.
Kinross, William K., singer, Hot Springs, S. Dak., July 16.
Kelly, Gladys, vaudeville, New York, Oct. 21.
Kennedy, John J., actor, Brooklyn, Oct. 18.
Kimball, Florence (Kimber), actress, Brooklyn, Nov. 27.

L
Ludas, Gustav Carl, composer, New York, Jan. 24.
Leach, John H., musician, Plainfield, Conn., Jan. 25.
Leonard, Alice, actress, Springfield, O., Feb. 14.
Lechman, James M., press agent, New York, Feb. 27.
Leslie, Francis, dancer, found dead in lavatory on Steamship Oceanic just after leaving Cherbourg, France, March 15.
Law, William Arthur, actor and playwright, Parkstone, Dorset, Eng., April 8.
Ludwig, Joe, vaudeville, Brooklyn, April 9.
Looper, Guy Arthur, actor, Kansas City, Mo., April 2.
Lackman, E. W., manager, Indianapolis, April 3.
Leigh, Clifford, actor, New York, April 13.
Lamb, Harriet E., actress, Philadelphia, April 31.

M
Moulthby, Wm. A., musician, Kansas City, Mo., Jan. 1.
Morningstar, Bernice, chorus, Buffalo, N. Y., Nov. 23.
Myers, John, minstrel, Philadelphia, Jan. 23.
Major, Charles, author, Shelbyville, Ind., Feb. 13.
Mitchell, Paul, composer, Brooklyn, Feb. 2.
Moore, Lotus, actress, San Francisco, Feb. 21.
Murray, William O., circus, Carthage, Mo., Feb. 11.
McWade, Robert Sr., actor, New York, March 5.
McGee, Fledging O., actor, Ocean Park, Cal., March 8.
McLaughlin, Frank, actor, Philadelphia, March 2.
Mack, Mrs. J. Herbert (May Gebhardt), New York, April 7.
Mullaly, Thomas W., manager, Los Angeles, Cal., April 7.
Morton, Clinton R., actor, El Paso, Tex., March 17.
McGee, Barton, opera singer, London, Eng., April 10.
McKinnack, London, actor, New York, April 23.
McSorley, Frank (Frank O'Connor), actor, Portland, Ore., April 8.
Martin, Blanche, burlesque, Newark, N. J., April 20.
McIntyre, Fanny (Mrs. Ben Graham), actress, New York, May 2.
McLean, Charles, advance agent, Oakland, Cal., May 20.
McDonald, Charles, vaudeville, Cincinnati, June 12.
Masse, Joseph, circus, Providence, July 12.
McCluskey, James J., actor and manager, Brooklyn, July 28.
Murphy, J. C., minstrel, Nashville, Tenn., May 29.
McHugh, Morris, actor, Detroit, Aug. 6.
Monahan, Bert, circus, Alma, Neb., Aug. 12.
McLaughlin, William, singer, New York, Aug. 21.
McDonald, "Senator," circus, Osborne, Kan., Aug. 20.
Merton, Lawrence, actor, Poughkeepsie, N. Y., Aug. 30.
Mollanen, Louis, circus freak, Houghton, Mich., Sept. 16.
Meyers, J. K., medicine show, Newark, N. J., Sept. 10.
Malcot, Joseph, actor, Biloxi, Miss., Sept. 11.
McCullough, E. J., actor, Pittsburgh, Pa., Sept. 9.
McMurray, William, actor, Cincinnati, Sept. 21.
Mills, John, manager, Franklin, Pa., Sept. 15.
Moya, Tom C., —, New York, Sept. 30.
Murray, Mrs. Joe, vaudeville, Dallas, Tex., Sept. 28.
Mason, Charles H., advance, Spring City, Tenn., Oct. 12.
Mulligan, William M., musician, St. Paul, Oct. 21.
McKillop, O. C., manager, —, Oct. 28.
Maxwell, Cora, actress, Chelsea, Mass., Oct. 28.
Marchesi, Mme., vocal teacher, London, Eng., Nov. 18.
Malsch, William H., orchestra leader, Pittsburgh, Pa., Nov. 17.
Moriarty, Wm. A., actor, Moultrie, Ga., Nov. 19.
Moore, Prof. H. C., director, White River Junction, N. H., Dec. 14.
Meech, Henry L., manager, Buffalo, Dec. 16.
Murphy, R. P., vaudeville, New York, Dec. —.
Mower, Mrs. Lottie Page, actress, Swampscott, Mass., Dec. 16.
Miley, John, actor, Chicago, Dec. 22.
Miller, Anton, circus, St. Louis, Dec. 26.
McCharles, Kittie, vaudeville, Brooklyn, Dec. 30.

N
Nelson, John, acrobat, Hot Springs, Ark., Jan. 25.
Newhall, Gene W., director, Wyoming, Ill., May 6.
Newhall, Ira E., manager, Salem, Mass., May 4.
Nodine, Robert S., vaudeville, Everett, Mass., May 15.
Naylor, Matt, advance, Denver, June 16.
Nayson, Rose, vaudeville, Brooklyn, Aug. 25.
Neary, Thomas, burlesque, Johnstown, Pa., Nov. 6.

P
Pfeiffer, Mrs. Christine, ex-chorus, San Francisco, Dec. 10.
Perry, Mary A. (Mrs. Harry F. Gorton), actress, Brooklyn, Jan. 25.
Price, Charles, circus, East Liverpool, O., Jan. 4.
Pike, Montague J., —, Newark, N. J., April 29.
Phipps, Alta (Mrs. Abe Reynolds), burlesque, New York, April 22.
Pearl, Tony (Antonio Ramogansa), vaudeville, New York, May 27.
Pierce, Mrs. Minnie Louise, vaudeville, Chicago, July 25.
Popper, David, musician, Vienna, Aus., Aug. 8.
Pittman, Mrs. C., dancer, Brooklyn, Aug. 17.
Pellissier, Harry G., actor, London, Eng., Sept. 26.
Pierce, Frances, actress, Los Angeles, Cal., Nov. 20.
Pursell, Aban W., actor, manager and playwright, New York, Dec. 16.

Q
Quaffe, Mary, actress, Jersey City, N. J., Oct. 8.

Lothrop, Wm. H., treasurer, Boston, May 2.
Leslie, Matt D., vaudeville, New York, May 1.
Law, Ira Lyndon, singer, Terre Haute, Ind., May 20.
Lynch, Edward S., circus, Brooklyn, June 7.
La Reane, Little Harry Leon, child performer, Chicago Junction, O., June 23.
Lajoie, Joseph, manager, Montreal, Can., June 29.
Lashley, William, vaudeville, Colorado Springs, Col., July 20.
Leslie, Fred H. (Mayer), vaudeville, Baltimore, Aug. 2.
Loffly, Kitty, actress, New York, Aug. 11.
Lannen, Mary (Mrs. Harry C. Jewell), actress, Brooklyn, Sept. 3.
Lefmwell, Myron, actor and playwright, Chicago, Sept. 10.
Lawrence, Jack, vaudeville, Chicago, Sept. 18.
Leslie, Edward, actor, Amityville, N. Y., Oct. 11.
Lowther, William O., stage manager, Brooklyn, Oct. 12.
Lennon, Nestor, actor, New York, Oct. 14.
Litt, Sol, manager, Chicago, Oct. 23.
Laird, Major, actor, Atlantic City, N. J., Oct. 24.
Lee, Mrs. Mary, actress, Mobile, Ala., Oct. 26.
La Moynie, W. D., vaudeville, Vancouver, Can., Nov. 3.
Lusk, Bert (Chas. E. Lusk), actor, Brazil, Ind., Nov. 18.
Lindley, Harry, actor, Suffolk, Va., Dec. 16.
Lewis, Emma Brand (Mrs. Thomson Lewis), musician, Cincinnati, Dec. 22.
Lyon, John, actor, Chicago, Dec. 25.
Lackey, Charles E., stage manager, Milford, Mass., Dec. 28.

M
Moulthby, Wm. A., musician, Kansas City, Mo., Jan. 1.
Morningstar, Bernice, chorus, Buffalo, N. Y., Nov. 23.
Myers, John, minstrel, Philadelphia, Jan. 23.
Major, Charles, author, Shelbyville, Ind., Feb. 13.
Mitchell, Paul, composer, Brooklyn, Feb. 2.
Moore, Lotus, actress, San Francisco, Feb. 21.
Murray, William O., circus, Carthage, Mo., Feb. 11.
McWade, Robert Sr., actor, New York, March 5.
McGee, Fledging O., actor, Ocean Park, Cal., March 8.
McLaughlin, Frank, actor, Philadelphia, March 2.
Mack, Mrs. J. Herbert (May Gebhardt), New York, April 7.
Mullaly, Thomas W., manager, Los Angeles, Cal., April 7.
Morton, Clinton R., actor, El Paso, Tex., March 17.
McGee, Barton, opera singer, London, Eng., April 10.
McKinnack, London, actor, New York, April 23.
McSorley, Frank (Frank O'Connor), actor, Portland, Ore., April 8.
Martin, Blanche, burlesque, Newark, N. J., April 20.
McIntyre, Fanny (Mrs. Ben Graham), actress, New York, May 2.
McLean, Charles, advance agent, Oakland, Cal., May 20.
McDonald, Charles, vaudeville, Cincinnati, June 12.
Masse, Joseph, circus, Providence, July 12.
McCluskey, James J., actor and manager, Brooklyn, July 28.
Murphy, J. C., minstrel, Nashville, Tenn., May 29.
McHugh, Morris, actor, Detroit, Aug. 6.
Monahan, Bert, circus, Alma, Neb., Aug. 12.
McLaughlin, William, singer, New York, Aug. 21.
McDonald, "Senator," circus, Osborne, Kan., Aug. 20.
Merton, Lawrence, actor, Poughkeepsie, N. Y., Aug. 30.
Mollanen, Louis, circus freak, Houghton, Mich., Sept. 16.
Meyers, J. K., medicine show, Newark, N. J., Sept. 10.
Malcot, Joseph, actor, Biloxi, Miss., Sept. 11.
McCullough, E. J., actor, Pittsburgh, Pa., Sept. 9.
McMurray, William, actor, Cincinnati, Sept. 21.
Mills, John, manager, Franklin, Pa., Sept. 15.
Moya, Tom C., —, New York, Sept. 30.
Murray, Mrs. Joe, vaudeville, Dallas, Tex., Sept. 28.
Mason, Charles H., advance, Spring City, Tenn., Oct. 12.
Mulligan, William M., musician, St. Paul, Oct. 21.
McKillop, O. C., manager, —, Oct. 28.
Maxwell, Cora, actress, Chelsea, Mass., Oct. 28.
Marchesi, Mme., vocal teacher, London, Eng., Nov. 18.
Malsch, William H., orchestra leader, Pittsburgh, Pa., Nov. 17.
Moriarty, Wm. A., actor, Moultrie, Ga., Nov. 19.
Moore, Prof. H. C., director, White River Junction, N. H., Dec. 14.
Meech, Henry L., manager, Buffalo, Dec. 16.
Murphy, R. P., vaudeville, New York, Dec. —.
Mower, Mrs. Lottie Page, actress, Swampscott, Mass., Dec. 16.
Miley, John, actor, Chicago, Dec. 22.
Miller, Anton, circus, St. Louis, Dec. 26.
McCharles, Kittie, vaudeville, Brooklyn, Dec. 30.

N
Nelson, John, acrobat, Hot Springs, Ark., Jan. 25.
Newhall, Gene W., director, Wyoming, Ill., May 6.
Newhall, Ira E., manager, Salem, Mass., May 4.
Nodine, Robert S., vaudeville, Everett, Mass., May 15.
Naylor, Matt, advance, Denver, June 16.
Nayson, Rose, vaudeville, Brooklyn, Aug. 25.
Neary, Thomas, burlesque, Johnstown, Pa., Nov. 6.

P
Pfeiffer, Mrs. Christine, ex-chorus, San Francisco, Dec. 10.
Perry, Mary A. (Mrs. Harry F. Gorton), actress, Brooklyn, Jan. 25.
Price, Charles, circus, East Liverpool, O., Jan. 4.
Pike, Montague J., —, Newark, N. J., April 29.
Phipps, Alta (Mrs. Abe Reynolds), burlesque, New York, April 22.
Pearl, Tony (Antonio Ramogansa), vaudeville, New York, May 27.
Pierce, Mrs. Minnie Louise, vaudeville, Chicago, July 25.
Popper, David, musician, Vienna, Aus., Aug. 8.
Pittman, Mrs. C., dancer, Brooklyn, Aug. 17.
Pellissier, Harry G., actor, London, Eng., Sept. 26.
Pierce, Frances, actress, Los Angeles, Cal., Nov. 20.
Pursell, Aban W., actor, manager and playwright, New York, Dec. 16.

Q
Quaffe, Mary, actress, Jersey City, N. J., Oct. 8.

HITS

HARRY VON TILZER

HITS

ARE A MATTER OF RECORD. YOU DO NOT HAVE TO GUESS WHEN YOU PICK A HARRY VON TILZER SONG. AT THE PRESENT TIME WE HAVE THE GREATEST VARIETY OF HITS WE HAVE EVER PUBLISHED. JUST LOOK AT THE LIST BELOW AND I KNOW YOU WILL AGREE WITH ME.

THE GREATEST COMEDY SONG IN YEARS

DO YOU TAKE THIS WOMAN FOR YOUR LAWFUL WIFE?

More top-line acts are using this song than any other number on the stage. You can use it as a single, double, quartette or any old way. It's a great big hit.

STERLING AND VON TILZER'S MOST BEAUTIFUL BALLAD

THE SONG THAT STOLE MY HEART

This song is going to be the biggest ballad hit in years. Watch it grow like all the Sterling and Von Tilzer ballads!

THIS IS THE SONG YOU'VE BEEN LOOKING FOR

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DEATHS IN THE PROFESSION.

(Continued from page 23.)

Swet, Denom, tight rope walker, Providence, Feb. 18.
Sullivan, Mrs. Maurice, actress, Indianapolis, Feb. 14.
Smith, Elsworth W., musician, Hartford, Conn., Feb. 20.
Stewart, Collu, actor, Yarmouth, N. H., March 10.
Stone, Harry O., actor and manager, Paterson, N. J., March 8.
Swardfield, Jeremiah, lecturer, Clifton Forge, Va., Feb. 14.
Smith, Dick, circus, Ft. Worth, Tex., Feb. 28.
Stiner, Dr. Frederick Mortimer, manager, Winterport, Mo., March 9.
Schertel, Anton, stage manager, New York, March 13.
Schmidt, Frederick, moving picture operator, Philadelphia, March 12.
Rutten, John, manager, Louisville, March 11.
Bermour, Andrew J., mind reader, Buffalo, N. Y., March 16.
Stoeckert, Otto, musician, Brooklyn, March 18.
Reulrooke, Thomas Q., actor, Chicago, April 3.
Kuttmann, Carl, vaudeville, East Camden, N. J., April 1.
Huangler, Seth B., actor, Collinsville, Okla., March 24.
Stiles, Harry O., bandmaster, Lynn, Mass., March 22.
Sully, Wm. F., vaudeville, Monticello, N. Y., April 13.
Schnecker, Heinrich, musician, Boston, April 17.
Sheppard, Bert, vaudeville, London, Eng., April 25.
Sullivan, William (Duke), attache, New York, May 1.
Stark, Bertha, directress, South Bend, Ind., May 10.
Staats, Philip, actor, Baltimore, May 11.
Steele, Mrs. Sophia, actress, Philadelphia, May 20.
Sterne, Sylvan R., attache, Port Washington, L. I., May 28.
Shepard, Mamie, actress, Buffalo, N. Y., April 23.
Sherwood, Wm. H., manager, Lawton, Mich., June 13.
Schuchert, John F., manager, Girardeau, Mo., June 21.
Galley, Edward, manager, Mountain Lake, N. J., June 28.
Stiles, Marie Ocell, actress, London, Eng., July 4.
Sutton, E. F. (Ernest Frederick Collings), actor, Jackson, Mich., June 30.
Seagren, Charles Leonard, actor, Los Angeles, Cal., June 17.
Schand, Henry D., treasurer, New York, July 17.
Stanley, Jack, actor, Sault Ste. Marie, Mich., July 15.
Schodfeld, George, vaudeville, New York, Aug. 10.
Rein, Fred C., actor, Downs, Kan., Aug. 21.
Summerville, Russell, actor, New York, Sept. 2.
Standish, Minnie (Minnie C. D. Hickey), vaudeville, London, Eng., Sept. 2.
Sydell, Jack, burlesque, Atlantic City, N. J., Aug. 27.
Kneel, John Belton, actor, St. Louis, Mo., Sept. 7.
Smith, William Weston, actor, St. Louis, Mo., Sept. 10.
Sincclair Lucille (Mrs. M. S. Bentham), —, New York, Sept. 28.
Scunlon, Jack (J. W. Scunlon), vaudeville, College, Pa., Sept. 16.
Shields, Ren, song writer, Massapequa, L. I., Oct. 25.
Stevens, Benjamin D., manager, New York, Oct. 22.
Schuyler, Stephen R., dancer, —, Oct. 22.
Samuels, Alexander R., manager, New York, Oct. 17.
Sander, Ungar, singer, New York, Oct. 27.
Sanford, Fred (Alfred Sanford Samuels), vaudeville, Philadelphia, Nov. 15.
Stephenson, Frederick R., advance, Brooklyn, Nov. 22.
Steward, J. H., Dr., medicine man, Shreveport, La., Nov. 19.
Slackey, George, vaudeville, —, Nov. 27.
Smith, James H., treasurer, Brooklyn, Dec. 19.
Spence, Mrs. George, vaudeville, Chicago, Dec. 27.
Sully, William J., actor, La Follette, Tenn., Dec. 28.
Secord, Mrs. George, actress, Chicago, Dec. 29.

Thomas, William, vaudeville, San Francisco, Dec. 24.
Toomey, Mrs. Gertrude, composer, Weehawken, N. J., Jan. 13.
Tearle, Edmund, actor, Brighton, Eng., Feb. 5.
Taylor, Robert, circus, Baraboo, Wis., Feb. 20.
Terry, Fred E., producer, Aurora, Ill., March 20.
Theresa (Emma Valadon), singer, Paris, France, May 15.
Thurston, John A., vaudeville, Cincinnati, June 2.
Teuney, Ernest, vaudeville, El Paso, Tex., June 10.
Thatcher, George, minstrel, East Orange, N. J., June 25.
Till, Mrs. Louisa Olive, actress, Malden, Mass., July 13.
Tobin, Frank, actor, Omaha, Neb., July 22.
Townsend, George S., carpenter, Binghamton, N. Y., July 16.
Teed, George F., vaudeville, Bayshore, N. Y., Aug. 4.
Taylor May (Mrs. Mary A. Taylor), actress, Philadelphia, July 30.
Townsend, Frank, circus, Brewster, Putnam County, N. Y., Aug. 10.
Tate, May, circus, Greenville, Tex., Sept. 17.
Thebus, Otto, actor, Bellville, Ill., Nov. 7.
Tiemann, Theodore, circus, Oklahoma City, Okla., Nov. 19.
Todd, George M., manager, Morenci, Mich., Dec. 15.
Thomasechsky, Philip, actor, Centerville, N. Y., Dec. 20.
Ten Eyck, George A., vaudeville, Delhi, N. Y., Dec. 24.

Vigilano, T., stage hand, New York, Jan. 13.
Van Biese, Auguste, musician, Brighton, England, Jan. 23.
Voce, Tom, juggler, —, March 7.
Van Bar, Charles Lawrence, director, New York, April 24.
Valack, Paul, magician, Phoenix, Ariz., May 1.
Von Osten, Bob, burlesque, Red Bank, N. J., May 8.
World, John W., vaudeville, Paso Robles Springs, Cal., Jan. 7.
Wandell, Frederick, manager, Bayonne, N. J., Jan. 18.
Werner, Ida, actress, Rutherford, N. J., Jan. 20.
Watson, Lizzie, actress, New Richmond, Wis., Feb. 1.
Walsh, Mary Ellen, chorus, Brooklyn, Feb. 4.
Willa, John B., actor and manager, Richmond, Va., Feb. 26.
Wiley, Clifford, concert singer, New York, March 2.
Warner, Blanche G. (Mrs. Gene Green), vaudeville, Dresden, Germany, Feb. 26.
Wilson, Alexander, actor, Milton, Yarmouth, N. S. Can., Feb. 15.
Wayman, John, actor, New York, March 12.
Whalley, Willis, musician, Atlanta, Ga., March 11.
Wheeler, W. S., actor, Ft. Worth, Tex., March 14.
Wolf, Erich, pianist, New York, March 19.
West, William, vaudeville, Staten Island, N. Y., April 2.
Whyland, Sarah Plank, owner, Whyland O. H., St. Johnsville, N. Y., March 31.
Walker, John, —, Indianapolis, Ind., —.
Wynne, John, actor, New York, April 6.
Wood, James, vaudeville, Wildwood, N. J., May 30.
Webb, Walter P., director, Greenlawn, L. I., June 24.
Williamson, James O., actor-manager, Paris, France, July 6.
Whitmer, Louis J. (Dutch), circus, Lima, O., June 30.
Wickham H. A., manager, Akron, N. Y., July 7.
Wishert, W. H., carnival, San Angelo, Tex., Sept. 14.
Wells, Charles A. (B. Carter), actor, Phila., July 30.
Wilson, George X., actor, Brooklyn, Sept. 7.
Wentworth, James A., manager, Ord, Neb., Oct. 4.
Woods, Bernice, vaudeville, Tuscaloosa, Ala., Oct. 5.
Weston, Sam F., vaudeville, Montreal, Can., Oct. 29.
Wise, Mike, circus, Amarillo, Tex., Oct. 27.
Wilder, Albert, stage manager, New York, Nov. 16.
White, Lenore (Mrs. Robson Barnett), actress, Wailuku, Maui, Hawaiian Islands, Sept. 21.

Walte, James R., actor-manager, New York, Nov. 9.
Williams, Dan, —, New York, Nov. 19.
Wohlrab, Joseph, actor, Paterson, N. J., Dec. —.
Walsh, Beatrice, actress, New York, Dec. —.
Whallen, Col. John H., manager, Spring Bank Park, Louisville, Ky., Dec. 3.
Warden, Florence (Mrs. Edgar J. McGregor), actress, New York, Dec. 7.
Wolf, Charles, scenic artist, Brooklyn, Dec. —.
Williams, Andrew, minstrel, Philadelphia, Dec. 20.
Wentworth, Prof., playwright, New York, Dec. 30.

Zarnes, Sig. (Jacob), vaudeville, Muskogee, Okla., Sept. 28.

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HISTORY OF MINSTRELSY.

(Continued from page 25.)

Weston and Hussey

Took a minstrel band, consisting of H. Ackland, Harry Kelly, Frank Hussey, N. La Fenillade, J. Stewart, T. Campbell, Max Maretsle, D. Warren, G. Fitch, W. Harrison, Frank Weston, Charles Holly, J. J. Peel, T. Rainford, J. Herman, N. Reeves, Cullmore, T. Buckley, H. Reynolds and J. Hart, and opened at St. George's Hall, Melbourne, Australia, in June, 1869.

Dan Shelby

Started from St. Louis Aug. 8, 1869, for a summer tour with a party consisting of George Powers, Billy Pash, Frank Curtis, P. O. Hudson, Melinda Nagle, May Henning and a brass band. They opened on Aug. 3, in Centraal III.

Murphy and Mack

Opened in Salt Lake City Aug. 13, 1869, with a party consisting of Joe Murphy, Ben Cotton, Johnny Mack, Theo. Jackson, Armet Beaumont and others.

Shorey, Melville & Green's Minstrels showed in Providence, R. I., Aug. 19, 1869.

Allen, Pettengill, Delehanty & Hengler's Minstrels

Opened Sept. 22, 1869, in Brooklyn, N. Y. George M. Bassitt was middleman, and Chas. Church, tenor. C. B. Gristle started with the company as advance agent, but in consequence of a reduction of salaries, Mr. Gristle left, and his place was taken by H. J. Barger. This company opened in New York at the Waverly Theatre (formerly Kelly & Leon's), Nov. 29, 1869. Gustave Bideaux was in the party then. Closed there Jan. 1, 1870, and opened at the Tammany Music Hall, New York, giving a "first part," Jan. 3, in the burlesque of "Bad Dickey." They remained there four weeks, closing Jan. 29, and opened in Boston Jan. 31, at the Olympic Theatre, where they closed Feb. 12. Then Delehanty and Hengler withdrew, and the company was called.

Allen & Pettengill.

They opened in New York, at Bryant's Opera House, Fourteenth Street, June 6, 1870. There were thirteen in the first part—four end men consisting of Johnny Allen and Fayette Welch, tambos; Walter Bray and Geo. Edwards, bones. Frank Girard was middleman, Gustave Bideaux, R. T. Tyrrell and Cox were in the party. In consequence of illness Charley Pettengill did not appear. They closed there June 18.

Charles Pettengill died in Albany, N. Y., on Oct. 10, 1870, of consumption, aged twenty-seven years.

Johnny Allen was born in Newark, N. J., April 20, 1844. First appeared before the public in 1861 in burnt cork. First appeared in New York at Hitchcock's place, in Canal Street. Appeared at the French Theatre, 555 Broadway, in January, 1868, when a miscellaneous entertainment was given. Made his debut on the dramatic stage March 24, 1871, at Brooklyn, N. Y., in "Schneider." First appeared on the dramatic stage in New York, April 24, 1871, at the Bowery Theatre.

There was an ease and grace in the personation of Mr. Allen which were particularly noticeable, and distinguished him from the great mass of performers who attempted the acts which he executed so successfully. William H. Delehanty was born in Albany, N. Y., of Irish parents, in 1846, where he made his first appearance on the stage in 1860. He formed a co-partnership with T. M. Hengler at Chicago in 1866.

Cole, Slater & Hart's Minstrels

Started out Oct. 11, 1869, and the party consisted of Charles Ball, Lew Cole, Billy Slater, Jimmy Hart, Joe Gallo, A. Prince, C. Young, Alex. Gray, Lottie Lee and Ada Garland. S. Sylvester was agent.

Happy Cal Wagner's Minstrels

Opened in Baldwinville, N. Y., Oct. 18, 1869. In the party were: Cal Wagner, Ben Hayes, J. H. Roberts, Geo. Barbour, Bob Edwards, Jas. Weston, Gus. Clarke, Mike Stanton, John McDonald, Master Steve Peel, and Geo. McDonald, agent. Commenced their next season on Aug. 15, 1870, at Syracuse, N. Y. Lew Hallett, P. O. Myers, Geo. Wilson, W. W. Barbour, G. A. Barbour, Geo. Bagley, Teal Seymour, Arcey White, Harry Wayne, Ed. Morris, and Ed. Tinkham, were in the party. In November, 1870, J. Haverly took Cal Wagner with a minstrel party on the road. May 22, 1871, Johnny Booker joined, and in August, 1872, Billy Arlington was a member of the company. The partnership between Haverly and Wagner was dissolved Nov. 8, 1873. A re-organization took place with the following people in the company: Johnny Booker, Sam Price, Edwin Harley, Earl Bruce, John H. Murphy, J. G. Gross, Jas. Green, Thos. Sadler, and others. The season closed June 20, 1874. The next season he traveled, with several changes in the company, and had a prosperous tour, which closed at Evansville, Ind., March 20, 1875. This company soon after started out for a summer's tour, and was called.

Sam Price's Minstrels.

They closed June 12, 1875. Cal Wagner re-organized and started on his annual tour Aug. 30, 1875, with F. N. Merritt, Jno. Geo. C. Roberts, Thomas O'Brien, Greenville, F. K. Almsworth, N. C. G. Fisher, W. K. Lavalie, Cal

Wagner and others in the party. Re-organized Aug. 14, 1876. Sam Price, J. K. Campbell, Emerson, Clark, Hoey, Fields, Leon H. Wiley, Joe Garatagus, Fred W. Otis and others comprised the party.

A. H. Reese, formerly with this company, died in Milwaukee, Wis., on Nov. 28, 1877, of consumption.

Calvin Wagner was born in Mobile, Ala., July 4, 1840. Has been before the public since he was seventeen years of age.

Zeke Millman's Minstrels

Opened in Barrington, Mass., on Sept. 28, 1869, with Billy Fear and Zeke Millman on the ends, and G. Green, Master Zeke, Gus Newhouse, H. D. Maston, M. W. Clifton, B. Fredericks, M. Isaacs and C. Muller in the company.

Wild, Barney & Mac's Minstrels

Gave their first show at Providence, R. I., Oct. 25, 1869. In the company were Sam Devere, Frank Meyring, Byron George, R. T. Tyrrell, B. Tyrrell, G. W. Barnard, H. J. Mulliken, J. Hayden, C. T. Smith and Charles Wilson.

Skiff, Wheeler, Horn & Bray's Minstrels

Started from Boston and opened Nov. 8, 1869, at Lynn, Mass. M. T. Skiff, Eph Horn Sr., Eph Horn Jr., Walter Bray, Cooper, Fields, Charles Church, Wm. Chambers and others comprised the company, with C. B. Gristle as agent.

The Comique Iron Clads

Was a party that started out from Haverhill, Mass., on Nov. 4, 1869.

Marsh's Minstrels

Organized and started for a tour through Pennsylvania in November, 1869. On Nov. 16, S. S. Purdy joined them, and they were called.

S. S. Purdy's Minstrels.

With Purdy and Gardner on the ends.

The Stewart Bros.

Organized a party and traveled through Indiana and Ohio, commencing in Fort Wayne, in December, 1869.

Wood's Minstrels

Started Dec. 24, 1869, and opened in Lawrenceburg, Ind., with Marsh Adams, interlocutor; Tim Woodruff and Harry Nickerson, end men; Harry Parker and others. Harry Wood was manager.

Billy Emerson's Minstrels

Were organized in Chicago, Ill., and gave their first performance Feb. 11, 1870, at Ottawa, Ill., with the following in the company: Billy Emerson, John Pierce, H. Melman, Lew Brimcom, Chas. A. Boyd, Henry Schuka, William Butler, W. B. Rudolph (later known as Carl Rudolph, and whose right name was Wilber Barrill), A. W. Hall, A. Rider, Yates, F. King, A. Johnson, C. B. Gristle, agent; Beaumont Duhring, treasurer. The Reynolds Bros. were shortly after added to the company. After a successful traveling season, a re-organization took place, and they left Cincinnati for California on Nov. 13, 1870, under the management of Thomas Maguire, at whose opera house, Washington Street, in San Francisco, they opened on Nov. 23. Billy Emerson, J. H. Budworth, George and Chas. Reynolds, Chas. Fostelle, M. Ainsley Scott, Con T. Murphy, Chas. A. Boyd, and C. B. Gristle, business manager, were all that went from Cincinnati, but after arriving there they were strengthened by the addition of Charles Rhodes, Johnny De Angelis, Geo. T. Evans, H. Eytling, Louis Brotham, T. Blamfin, J. Book, and an orchestra of ten pieces. They closed at Maguire's, on Sunday, Feb. 26, 1871, and opened at the Alhambra, on Bush Street, Feb. 27. During the season Bideaux, S. S. Purdy, James Collins, Martha Wren, A. M. Hernandez, Sheridan and Mack, Chas. Vivian, J. H. Milburn and Cool Burgess appeared during the season. When the party first opened in Frisco, C. B. Gristle was the business manager, but when they appeared at the Alhambra he was the manager.

George Wilkes, right name George Miller, female impersonator with Emerson in the South, died in Memphis, Tenn., Oct. 1, 1870, of neuralgia of the stomach. On Nov. 5, 1871, Emerson, with a portion of the band, closed and went on a traveling tour. The Reynolds Bros., Fostelle, Scott and others were in the party. On Nov. 7 Kelly and Leon and S. S. Purdy, with a newly organized band, opened. Chas. Howard, bones; Morris, tambos; Arthur Stanley, Robinson, Bideaux and Fanny Gibson were the additions. Closed in Frisco, May 26, 1872, and went on a tour. Opened in New York Sept. 2, 1872, at Lina Edwin's Theatre, under the management of Thomas Maguire, and Emerson and Carl Rudolph opened Nov. 11, and the season closed Nov. 16, owing to bad business. Emerson and Maguire left for California. On the 12th of May, 1873, he re-organized a small party, consisting of M. Ainsley Scott, C. W. Rockefeller, Charles Boyd and W. Verner, and sailed for Australia under George Coppin's management. On their arrival in Melbourne they added to their party several performers then in that city, and opened at St. George's Hall Aug. 2, but did not at first meet with success owing to their having doubled the usual prices of admission. Holly, Buckley and W. H. Campbell were the new faces added to the party. They afterwards played at the Prince of Wales' Theatre, in Melbourne, for nine weeks, to the largest houses ever known in the colonies. On June 6, 1874, Emerson left

the party and sailed from Sydney for California, and soon after his arrival in Frisco joined Maguire's party at the Alhambra. Billy Emerson was born in Belfast, Ireland, July 4, 1848. Came to this country in 1847. Joined Joe Sweeney's Minstrels in 1857, as balladist and jig dancer. In St. Louis, Mo., in 1868, he received a solid gold medal, valued at \$175, for being the champion song and dance performer. Was married at Covington, Ky., June 25, 1869, to Maggie Homer.

The Jackson Emersonians

Was a party that organized and started from Dayton, Ohio, in 1870, with Geo. W. Jackson as manager. Milt G. Barlow first appeared in public with this party, as endman and comedian. They collapsed in four weeks.

Charles Austin's Minstrels

Started on the road March 4, 1870, and consisted of Tyrilla, female gymnast; Charles Austin, J. G. H. Shorey, Charles La Forrest, Thos. Presho, E. S. Austin, Fred Hoffmeister, Harry Norton, Albert Nix, J. S. Norton, Oliver White and Harry Metcalf were in the company.

The Lone Rock Minstrels

Opened in Lone Rock, Wis., March 4, 1870. B. Richardson, bones; J. Richardson, tambos; E. Castle, middle man; Williams, Danforth, Hays and Benoit were in the company.

Morris, Demont & Gardner's Minstrels Opened on March 5, 1870, at Rockford, Ill., with Ed. White, Fred Alexander, Prof. Horgan, Carl Knowles, Wm. Tucker, John Manning, Ned Freeman, McFisher, John Steger, Pete Baker, C. J. Williams, Mona, Boleing, S. Andrews, Harry Wright and Sam Cole.

Simmons & Slocum

Organized a band and opened their new opera house on Arch Street, above Tenth Street, Philadelphia, on Aug. 29, 1870, with Lew Simmons, John S. Cox, E. N. Slocum, Wm. Blakeney, Johnny Hart, Andy McKee, W. P. Sweetnam, Eddie Fox, Robert Fraser, Wm. Eldsen, Chas. Folly, Wm. Ewers, Wm. Scatter, Chas. Brown, Chas. Heywood, George Clairidon, Jos. Norcross, Wm. Clark, Wm. A. Brisco, Geo. Harris, John Crosher, Wm. Blaber, J. S. Stout, Ed. G. Stone, W. H. Chambers and Chas. Detroit. The season closed May 20, 1871, and they went on a traveling tour. Re-opened Aug. 28, 1871. John Crosher closed late in January, 1872, intending to quit the business. Their hall burnt down March 20, 1872. Opened in New York April 16, 1872, at Niblo's Garden, in the burlesque of "Bill and Partner Joe." Opened in San Francisco, Cal., at the Alhambra Theatre, May 27. On July 8, David Wembold appeared, followed on 15 by Cool Burgess, Chas. Sutton and M. Ainsley Scott; July 29, Delehanty and Hengler, and they closed Aug. 4. Re-appeared in Philadelphia, Aug. 25, 1872, and in the company were Matt Wheeler, Luke Schoolcraft, W. L. Hobbs, Slocum, Simmons, Eddie Fox, J. J. Kelly, Fred Walz, Chas. Stevens, Hurley, Marr, Wm. Henry Rice, Wm. Hamilton, Justin Robinson, Barlow Bros., John Crosher, C. F. Shattuck, Jasper H. Ross, J. H. Stout and J. H. Beck. Jas. Ainsop, basso, opened Dec. 9, and Richard Megee, tenor, on Dec. 23, made his first appearance on the stage. William Newcomb appeared Sept. 29, 1873, followed on Oct. 26, by Thatcher, W. Henry Rice, Geo. W. Harley, and end man on March 23, 1874, and on the same date Primrose and West appeared. The season closed May 16, and the company traveled for the summer. On Aug. 31, 1874, the season opened with Chas. Reed, Harrington, McElone, Pete Mack, Fostelle, J. L. Woolsey, Sweetnam, Simmons, Slocum, Geo. Thatcher, Welch, Johnny Rice, Shattuck, Hamilton, Chas. Stevens, J. H. Stout, Eddie Fox and orchestra. Abeco opened Jan. 11, and the season closed May 29, 1875. They then started on a tour, but closed late in June. In August, Billy Sweetnam became one of the partners, and the company opened in Philadelphia, Sept. 6, 1875, as Simmons, Slocum & Sweetnam's Minstrels.

Shattuck, Abeco, Geo. W. Harley, Sweetnam, Simmons, Slocum, Chas. Reynolds, Geo. Thatcher, Billy and Johnny Rice, and Gus Mills were in the company. In April 24, 1876, they made a new departure from the ruts of minstrelsy, appearing in their first part in Continental costumes, and they were called the

Centennial Minstrels.

The season closed July 15, 1876. Commenced the season Aug. 28, 1876. On Oct. 31, Simmons and Slocum severed their connection with this troupe, owing to trouble with the proprietor of the opera house. They organized a party for a traveling tour, which they called

Simmons & Slocum's Minstrels.

They opened at Easton, Pa., Nov. 21. The party consisted of Welch, John Rice, George Thatcher, Billy and Johnny Rice, Geo. W. Harley, T. B. Dixon, Charles Stevens, Vincent Barone, Simmons and Slocum. A reorganization was made by Sweetnam, the party called

Sweetnam's Minstrels.

With J. J. Kelly, tenor, and C. F. Shattuck, interlocutor. They re-opened Nov. 6. On Christmas Day the company was called

Sweetnam & Fraser's Minstrels.

J. G. Russell, baritone, appeared Jan. 29, 1877. Milt G. Barlow opened March 24, appearing on the end and in the olio. He closed May 18. Simmons & Slocum's party did not

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last long. The Arch Street Opera House opened for the next season on Aug. 27, 1877, with Simmons, Slocum & Sweetnam's Minstrels, and consisted of Simmons and Frank Chas. Reynolds, Welch, Johnny Rice, Fred Walz, C. F. Shattuck, Eddie Fox, J. J. Kelly, Chas. Stevens, Sandford and Wilson. Sweetnam did not arrive from California to appear until Oct. 15. The season closed on Feb. 16, 1878. Re-opened April 15, and the season closed in May. Re-opened Sept. 16, 1878, with Billy Sweetnam as sole manager, as Simmons sailed for Europe June 12. In the company were Charles Reynolds, Charles Banks, Billy Carter, Burt Sheppard, Johnson, Bruno, J. R. Kemble, W. F. Holmes, C. F. Shattuck, Carl Rudolph, Fred Walz, John S. Cox and J. H. Cox. The set for the first part represented an arbor with a garden at the back, set without wings or entrances. The performers in the first part did not sit

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A natural-born Showman, the wonder of the 20th Century. This week, SWAYZEE, IND.

In the usual semi-circle, but were scattered in various parts of the arbor.

Wm. L. Hobbs died in Philadelphia on July 15, 1874, aged forty-five years. He was an instrumental performer and musical director. He had been connected with minstrelsy almost from the time of its origin.

(To be continued.)

MY TWO BEST BETS FOR 1914!
WOULD YOU TAKE ME BACK AGAIN? IF I COULD LIVE TO LOVE YOU
(THEN I WOULD LOVE TO LIVE)
A BETTER WALTZ "WHY DID YOU MAKE ME CARE?"
ALFRED SOLMAN, Care Joe Morris Music Co.
A BETTER HIGH-CLASS HALLAD
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"FORTY YEARS AGO."

BY MAX DILLAR, OF DILLAR AND GEYER
(Dedicated to Al. Monaco.)

I've wandered to the circus, Al.
I've sat beneath the tent.
Out on the old Fair Grounds
Where many hours we spent.
But few were left to greet me, Al.
The new ones didn't know.
We clowned upon that same old lot
Some forty years ago.

The grass was just as green, Al.
The sun was just as hot.
Red lemonade and peanuts, too
By "rubes" were eager sought.
The monkeys cut the same old shins.
The "bulls" were just as slow.
The "spiclers" spiel about the same
As forty years ago.

The "big top" now is altered some;
Much larger than before.
The planks are now replaced by chairs.
And numbered by the score.
But the same old scent of sawdust,
I could hear the whistle blow,
It brought to me the memories, Al.
Of forty years ago.

The old clown sings no song now, Al.
But pantomimes, instead.
I'll tell you things have changed a lot.
Most singing clowns are dead.
The costumes and the make-ups, too,
Have changed so much you know,
In fact it's all so different
Since forty years ago.

The tournament, the entree, too,
Have both been laid away.
And in their place they now present
"Joan of Arc," in which some hundreds
play.
And dancing girls, three hundred now
Are carried with the show.
I tell you there's been changes, Al.
Since forty years ago.

The old star burner is replaced
By arc electric lights
The "big top" now is light as day
Upon the darkest night.
So many things have changed, Al.
Since we were with the show.
And now I know that we have changed
Since forty years ago.

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When Wiring Advertisements
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remittance.

THAT BEN EDWARDS' PARTY.

Although it happened several weeks ago,
the music profession haven't stopped talking
about it yet. It went off Tuesday evening,
Jan. 27, and the place was Pabst Coliseum
Grill Room, when Ben Edwards, of the fa-
mous Edwards family, gave his first blow-out
to his music and vaudeville friends.

The fun started shortly after eleven
o'clock and lasted until the wee hours of
the morning. Vaudeville talent galore was
shown; in fact, everybody that was there
gave a little specialty. Meyer Cohan, who
was one of the first illustrated singers to
appear on the vaudeville stage, made the
hit of his career, offering several of the
Chas. K. Harris songs. Every publisher
was represented, opposition was thrown to
the winds, and everybody applauded every-
body's music. The affair will long be re-
membered by those who were lucky enough
to be invited, and all seconded the motion
that Ben loosen up and hustle number two
along.

In answering ads, please mention CLIPPER.

England
Has Sent Us many good things
 but best of all Pears, the soap of
 quality and purity—there's 122
 years of reputation behind—

Pears'
SOAP

Use a Cake for the Unscented

AN HOUR WITH CHAS. K. HARRIS.

"Hello Central! Kindly give me 4240-Bryant. Is this Chas. K. Harris?"
 "Yes! What is it?"
 "This is Mr. Butler, of THE NEW YORK CLIPPER."

"All right; what is it, Butler?"
 "Can I see you for a few minutes this afternoon?"
 "Certainly. Come right up."

"Thank you."
 Fifteen minutes later, after my name was given to the secretary, who wrote my name on the Tefalograph machine, the buzz sounded for admittance and I was ushered into the private sanctum of Mr. Harris.
 "Hello Butler! What's troubling you? Sit down. Have a cigar. I hope you did not come to see me just regarding the page ad for the Anniversary Number. No necessity for that, because I always give it to you, and have ever since there has been such a number of your paper."

"Thank you. It was not that; what I do want is an article from your pen. If you remember, you gave me one for our last Anniversary Number on 'whether ragtime had supplanted heart story ballads,' and your article stated that another year would see the death of ragtime and suggestive songs, and that ballads would be supreme, so you see you called the turn. Can't you call it again for the coming year of 1914? If you will kindly give me your views I will put them down on paper."
 "All right, sharpen your pencil and we will commence."

Just at that instant the telephone rang.
 "Pardon me, Mr. Butler—Hello? Yes. Harry Reichenbach? You're coming over from across the street? You have an artist, Nina Barbour, at the Palace, and she wants a ballad? Sure, come right over, Harry. I will fit her out in good shape. Good-bye."
 "There you are," said Harris. "Here is a new find who has made good at the Palace and wants a ballad instead of a ragtime

still our knockout, but you can bet your life Harris for us forever and aye."
 "Thank you, boys," and they bowed themselves out.

Buzz, buzz, sounded the buzzer, and Meyer Cohen, Mr. Harris' manager, came in and said that Fred Bowers wanted to see him for a moment.

"Hello Fred."
 "Hello C. K."
 "This is Mr. Butler, of THE CLIPPER."
 "How do you do, Mr. Butler? Glad to know you."

"What's the matter, Fred?"
 "Say, Charles, you know I'm a pretty good composer myself."

"I should say you are," said Chas. K., turning to me. "This is the man that wrote 'Always' and 'Because,' two of the most famous ballads ever written."

"Say, Charles," continued Mr. Bowers, "I need you, and I need you badly. I have got to have a real knockout. I sat on my doorstep nearly all last night thinking it over. I want a ballad that can go over."

Mr. Harris looked at him for a moment with a twinkle in his eye and said: "Fred, I've got you. Send in my Dougherty."

In a few moments Dougherty entered.
 "Byrd, this is Mr. Bowers. Play over that new song of ours, 'I'm Coming Back to You.'"

Into the studio they both went. In five minutes Bowers had been taught the song, "I'm Coming Back to You." On Monday night the song was introduced for the first time upon any stage at Hammerstein's, and took six encores.

"As I was saying," said Harris, as I again took up my pencil to finish the article that I had started to write, "it is not so strange that the ballad has come back to its own, as I always said that you cannot fool the people. They know what they want. Now, for instance, take Truly Shattuck—a wonderful singing artist, who knows how to put over a ballad. She came up last week and said: 'Mr. Harris, for Heaven's sake, save my life. Give me a ballad that has not been sung to death, one they are not paying every singer to sing. I don't want pay, I want the goods.'"

"All right," said I going over to my manuscript box. "I have just the song you want. It is called 'In the Golden Web of Fate.' How do you like the title?"
 "If the song is as good as the title, that for me."

"I played it over for her," said Harris, "and in fifteen minutes she had learned the song and is singing it upon the road with great success. Here are some of the clip-

"That's all right, I only wanted to fit you out."

After she left he turned to me and said: "Awfully clever girl. Voice clear as a bell. Wonderful personality. Will surely put those songs over."

"Just then a tap on the glass window was heard, and a voice saying 'may I come in.'"

"Sure, Bernard, come right in," and in walked Bernard Granville.

"Oh, excuse me, am I intruding?"
 "Not at all. This is Mr. Butler, of THE CLIPPER."

"How do you do, Mr. Butler. Say Charles, I am engaged at the Winter Garden."

"Glad to hear it."

"Now, you fixed me out so great for vaudeville that I want to know if I cannot be fixed out for the Winter Garden. You know the song you gave me, 'If They Don't Stop Making Them So Beautiful,' was the biggest hit I ever had. I want a pretty dance and a nice clean song. What do you suggest?"

Harris pushed the button.
 "Edwards, have you a dance for Granville."

"Sure, 'Too Much Trouble,' instrumental."

"May I hear it?"
 "Certainly."

Down sat Edwards upon the stool and he ripped off "Too Much Trouble" as Granville started to dance around the room.

"That's just the thing for me. How about the song?"

Again Edwards dashed into a song entitled "The Early Hours of the Morning."

"By Jove," said Granville, "just what I've been looking for. May I have a lead sheet?"

"Certainly."

"Good-bye Charles."

"Good-bye, Granville, fixed up all right?"

"You bet, thanks very much."

"Well," said I, "I haven't heard anyone call for a ragtime song."

"Just as I was telling you, Mr. Butler, ballads have come back. Now go ahead."

I again took up my pencil to write the unfinished article.

"and it fits me like a glove. Mr. Reichenbach has been looking all over the city for a ballad to suit me, but couldn't find one."

"Did they offer to pay you to sing one," said Harris.

"You will have to ask my manager," said she blushing.

"Oh, you know they did, Harris, and I know you do not pay, but we are looking for the goods. We get all the pay necessary if we can show them."

"That's right," said Harris. "You have the right idea. That's why you're on top. Good day," said Harris, as they both left.

"There," said Harris, "another ballad."

"It seems to be your busy day," said I.

"Oh, not at all. This is rather quiet. Every day is the same. Now, let's continue with the article"—when a voice in another room was heard, which for volume and power and beauty I have never heard its equal outside of grand opera.

"Who is that?" said I, "some opera singer?"

"Why, that's Horner Barnette. He is the gentleman that introduced my 'Was I a Fool,' and has sung it steadily for two years."

"Well," said I, "he surely is a credit to any publisher. What's that song he is rehearsing?"

"Why, that's 'In the Golden Web of Fate.' You see it fits him like a glove."

"Well, I should say it does."

"He surely will go over with that song."

"There's no doubt about that," said I.

"Well, let's get this article finished," said Harris, "or we never will." Ding-a-ling-a-ling, again the telephone.

"Yes! Jesse Lasky? How are you Jesse? All right. Have I a clean song that will fit the Redheads? You bet. I always have something catchy and clean. You know this is a clean house. I will send Edwards right over. He has a new song, called 'I Just Came In to Say Hello, Now I Hate to Say Good-bye.' Yes, he'll be right over. Good-bye."

"Well," said Harris, "there it is again."

what they will be doing with the publishing houses that publish smutty songs. They have done so already in Chicago, and they will also do the same thing here very soon."

Just then a voice was heard outside.

"That's Joe Howard's voice. Come in, Joe: glad to see you. When did you get back? Hello Mabel, turning to a very pretty girl."

"How are you? This is Mr. Butler, of THE NEW YORK CLIPPER. This is Joe Howard and Mabel McCane. Well, well," said Harris, "I am glad to see you. What are you doing in New York?"

"We are going to take a flyer in vaudeville. Open at the Colonial next Monday night."

"Singing any ragtime songs?" said Harris, with a twinkle in his eye.

"Not so that you can notice it," said Howard. "I'm singing my own compositions, and the biggest hit I have is my ballad called 'Just a Little Smile.' Come over and hear it. Goes as big to-day as it did six months ago. It's funny how they like ballads. Good-bye, I'm in a hurry. See you after the show, and the door closed behind them."

"There you are," said Harris. "Let's go ahead with the story."

THANK YOU, MISTERS

YOU were a wonderful year! We'll try re- Although we are happy and glad to admit wonderful hits in your 365 days of Melod- pal—1914—looks as if he'll grow into the Biggest Year of all years—that is, judging tion of new "infants" he has just broug announcement of these eight sensational "Heiresses." They mean success and ap- adopts them now. Write at once A p your doorstep!

RAGTIME

If you sing rags—telegraph for this! We have tried it out. It is greater than "Pullman Porters," "Alexander's Weekly" because it is a clever idea written around them all! By J.

I'D STILL BELIEVE

AL PIANTADOSI has written some of the world's biggest song hits. He can write a rag as good as a ballad and long ago we

I'M ON MY WAY

This is the only legitimate successor of "Peg O' My Heart." It is by the same writers—AL BRYAN and FRED FISCHER—and with their reputations and our recommendation

YOU BROKE MY HEART TO

JOE GOODWIN wrote the lyric of "That's How I Need You" and we published it. That was some ballad, wasn't it? L

EVERY ONE IN TOWN

Did you sing "Melinda's Wedding Day"? Do you need a strong, straight "Two-Four" Tempo for closing? This is the song! fast

A THOUSAND

Did you sing "Thousand Lives To Live" or "Love Me and World is Mine?" Then you must get this song. Words c

AND HERE ARE THE FOLK ISLE D'AMOUR

By EARL CARROLL and LEO EDWARDS.

PEG O' MY HEART

By AL BRYAN and FRED FISCHER.

LEO. FEIST, Inc., 13

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number. You can put that down while you are at it.

"And that reminds me of a little incident that happened a year ago. I happened to visit the Riverside Theatre with one of my assistants, Louis Cohn, to hear some singers. The manager of the theatre came and sat with us. Upon the bill appeared two young fellows who appeared to me to be very clever, but, sad to relate, they were singing four ragtime songs, and they went off the stage with scarcely a ripple of applause. 'It is too bad,' said the manager. 'I think they are clever and would get by if they only had the right songs.' So I said to the manager, 'I'm going to write a song for those boys, away from ragtime. They are a couple of artists but they do not know it yet, because they haven't the goods. I'm glad I came here to-night.'"

"The next day I wrote a song entitled 'Don't You Wish You Were Back Home Again,' sent for the boys, Freeman and Dunham, who came up, and I sang the song over for them. They learned the song in twenty-four hours, put it on as a try-out at the Delaney Street Theatre. I went down to hear it and the song was a riot."

Just as Mr. Harris had finished relating this little incident, there was a knock upon the door.

"Hello, Chas. K., how are you?"
 "Bless my soul, we were just talking about you. Come right in. Where's your partner?"

"Outside."

"Bring him in. Mr. Butler, I want you to meet Freeman and Dunham, two of the cleverest boys in their line, in the business, so clever that they are playing two shows this week, at the Union Square and at the Alhambra. Is that right Dunham?"

"You're right, Mr. Harris. Thanks to you, big time for us, all on account of 'Don't You Wish You Were Back Home Again?'"

"Do you want another one?" said Harris.

"Not at the present time. The song is

plings which you can see for yourself. But that has nothing to do with the article."

Ding-a-ling-a-ling, again went the telephone.

"Hello! Yes, this is Mr. Harris. Miss Gertrude Morgan, of the Hackett Morgan Co? Yes. You are putting on a new show this week and have got to have a new ballad? There's a part in the sketch where your lover has left you and you love him still and want a song to fit right in there? I have it. It is entitled 'No One Else Can Take Your Place.' Yes I'll send Louis up with it right away. Good-bye."

Mr. Harris rang for Louis. "Here, Louis, take this song up to the Hackett-Morgan Co., and get to work on it right away," and Louis disappeared.

"Now continue with the article," said Harris.

Ding-a-ling-a-ling, went a little bell. "My private bell," explained Harris.

"Excuse me a minute, Mr. Butler," as the signal went back. "Come in," and Leo Edwards entered, accompanied by Freda Klemm.

"Miss Klemm, Mr. Harris," said Mr. Edwards.

"Delighted to meet you. This is Mr. Butler."

"Delighted," said I.

"Miss Klemm was the leading lady," continued Mr. Edwards, "with the Herman Timberg show, and she is now going into vaudeville. She wants us to fix her up with some novelty songs and ballads."

At the mention of ballads Harris' ears prickled up.

"Ballads, did you say?"

"Yes," said Miss Klemm.

"Why not show her your 'Waltz of the Roses?'"

"Certainly. Take her into the studio and run over your song."

A short while after she returned and said: "Oh Mr. Harris, Mr. Edwards has shown me three songs, and each and every one of them looks like a sensation. I want to thank you so much, Mr. Harris."

"The ballad," said Harris, "especially where there is love"—buzz, buzz, sounded the buzzer, and Miss Barbour and Mr. Reichenbach were announced.

"Excuse me just a minute, Mr. Butler.—Send them in."

Enter Reichenbach and Miss Barbour, the wonderful find, a girl taken from a sweat shop to appear at the Palace over night.

"Come right in, Miss Barbour. Miss Barbour and Mr. Reichenbach, Mr. Butler."

"Where's the song, Harris?" said Reichenbach.

"Come in. I will play it myself," as Harris sat down to the piano and sang a song that almost brought tears to my eyes, as hardened an old sinner as I am. The song is called "Suppose I Met You Face to Face."

Miss Barbour taking it up with her beautifully clear, sweet contralto voice, it was a revelation to all of us.

"By Jove," said Reichenbach, "what a song. Harris, that's immense. You have got a wonderful hit there, sure."

"Oh, it's delightful," said Miss Barbour,

Another ballad.

"You know Cross and Josephine, two of the vaudeville stars of Broadway, don't you," said Harris.

"Yes," I said, "I have heard of them."

"Well, they are making a great big hit with 'You're a Dear Sweet Boy' and 'If They Don't Stop Making Them So Beautiful.' I tell you, Butler," said Harris, "this is the coming clean song year of the twentieth century—take it from me. No one getting upon the stage singing smutty songs or ragtime or nigger songs make good. They will be hissed. This is the age of clean songs. You see what they are doing with the white slave pictures? Closing them up, and that is

Another knock at the door.

"What is it, Schuyler?"

"Your car is ready for you, Mr. Harris."

"Car? Why, what time is it? Why, six o'clock. Good Heavens!" said Harris.

"Well, well, said I, "I thought it was just about five o'clock. I'll have to go."

"Now, Butler, are you satisfied that ballads are coming back?"

"Take it from me, Harris," said I, "you surely have proved that to me without a doubt."

"But how about the article?" said Harris.

"Why, bless your soul," said I, "the article is finished. Happy New Year."

H. P. Butler.

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THE CONSTRUCTION OF THE POPULAR SONG.

BY L. WOLFE GILBERT.

I must preface this little article, if I can call it that, with an apology by saying that I am not setting myself up as an authority, nor do I claim to be "one who knows it all" about the writing of the popular song. Yet I can modestly and safely say that I am as well equipped as most, if not any, to treat this subject, as I have taken my advent into the popular song field very practically and seriously. I would like to disillusion the lay reader's mind as to the type of writer who tells you that he burns the night oil and lies awake nights to be inspired. Speaking for myself, such has never been the case, and I insist that I take writing songs very practically and seriously.

The song business has deteriorated, to use the harsh word, into a business as commercial as any other business. The day of the poetic, long-haired bard, in my opinion, is over. The poet in the song writes for the

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rhyme?" but believe me, such was not the cause; at least, not in this instance. I believe that repetition only helps to commit to memory, and that is the object of the popular song.

I have been asked by many what, in my opinion, was the most essential, or, rather, the most responsible for the success of the popular song: the words or the music. I, leaning more towards writing lyrics, have of course been expected to say "the lyrics," but no; I think that to construct (I do not use the word "write" very much because you do not write songs, but rather build them to fit certain people and voices, and as I said before, the masses) a popular song it is the welding of words and music together so that they do not detract one from the other, that makes a successful song. Melody oftentimes suggests words, words oftentimes suggest melody, but in most cases, especially in my collaboration with Lewis F. Muir, it has been an absolute collaboration. We have been of assistance to each other and, therefore, if I may say so, our success. License figures a lot in writing popular songs. I understand that the author or playwright must go to the scene of his book or play to get local color. In fact, I know this to have been the fact with many of our writers, but not so with the song writer, and again I say I am speaking for myself. If it sounds good to the ear, whether it's correct, authentic or not, matters not.

I remember an incident when I had first finished the song called "Mammy's Shuffling Dance," and afterwards used the same theme in "Waiting for the Robert E. Lee." "Take Me to That Swanee Shore," and still another song entitled "Mammy Jimmie's Jubilee." I was asked if I had ever been to Alabama,

that they sounded all right and were O. K. as far as euphony was concerned, but whether they were Irish or not was a worry to me until Andrew Mack, Nora Bayes, Jack Gardner and numerous other staple Irish singers, heard the song and found no fault; in fact, I may truthfully say, learned the song and sang it to prove that there was no fault to find. So you see that without local color and without an intimate knowledge of the Irish race or its characteristics, I wrote an Irish song that bids fair to be "popular."

Several ambitious young lyricists have written me and have enclosed samples of their ability. Many of them were beautiful, but they lacked that natural quality or natural something that is inexplicable, to make them classified under the heading of "the popular song." I have heard many a disappointed song writer say "If I could get with the big, successful firm like you are with and had their support and backing I could have as many, if not more, hits than you have." True, or rather, possibly, but they seem to forget the one essential thing, and possibly the greatest reason for their being disappointed in the future of their numbers has been the fact that they were too far-fetched or too brilliant, or entirely devoid of merit, and without either one of the three or four necessities the greatest publishing plant or organization in the world cannot make a song. This has been proved. Publishers have spent as high as twenty thousand dollars on one popular song trying to make it, and found to their sorrow that if they had a real-hit-song it would take much less money and effort, and the public would grasp it. To quote Mr. Mills, my publisher, who is, without doubt, the best authority on the popular song in the business in its entirety, "Waiting for the Robert E. Lee" could have been published in Ithaca, N. Y., and it would have been a "hit."

Mr. Mills was the composer of a piece called "Red Wing," which was not sung by over half a dozen performers in its entire life of life, and yet this number has sold over three million copies, and is still selling, so you see he must have that essential some-

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CERATE, BALM,
BRILLIANTINE,
SHAMPOO, 50c.

If your dealer will not supply
you, we will, and pay
all charges.

103 W. 13th St.,
N. Y. C.



Meyer's Clown White



Meyer's Grosse Paint

THAT'S WHAT THEY ALL SAY.

Danville, Pa., Dec. 11, 1913.
NEW YORK CLIPPER—Dear Sirs:
For my ad. of last week's issue, as usual I got fair results. IRA E. EARLE.

Our company always look forward to THE CLIPPER, and as an advertising medium it has no equal in the theatre. Yours very truly,
H. WILMOT YOUNG, Young-Adams Co.

CLIPPER: THE OLD RELIABLE is well named, as it always brings results. I filled my card from my ad. I consider THE CLIPPER the only medium to advertise your wants in. May it long live and prosper. Respectfully, FRANK MAHARA, Manager "East Lynne" Co.

Two column ad. wired in over Western Union for this week's issue. I am sure it will bring the desired

MISTER 1913!!

We'll try real hard not to forget you. I admit that you gave us some of the Melodic Life, still your young w into the daddy of them all—the is, judging by this wonderful collec- just brought us. This is our first sensational songs! They are all ess and applause to any act who once A postal card brings them to

E DREAM

"Alexander's Band," "Melinda's Wedding Day," "Gaby Glide," "Robert E. Lee," and "Mellow Melody," all By JOE GOODWIN and LEW BROWN. Get it!

LIEVE IN YOU

ng ago we crowned him "King" of both! "Curse of An Aching Heart" was his latest, but this new one is his greatest!

TO MANDALAY

recommendation, it shouldn't need another word of praise. It is positively beautiful! Don't wait. Be the first to use it. Remember, we never tipped you wrong.

TO PASS THE TIME AWAY

sn't it? LEO WOOD and he have turned out this new one—and just get one peek at the song! That will be enough.

OWN LOVES MY GIRL

ng! A fast "story" song with laughs galore! The melody will keep your audience awake! By LEW BROWN and NAT AYER.

PARATION YEARS AGO

Words can't praise it enough! The song is wonderful, that's all! It's by EARL CARROLL and JACK GLOGAU

FOUR "HITS OF HITS": KISS ME GOOD-NIGHT

By JOE GOODWIN and LEW BROWN.

CURSE OF AN ACHING HEART

By HENRY FINK and AL PIANTADOSI.

PROFESSIONAL STUDIOS
135 WEST 44th ST., NEW YORK CITY
PHILADELPHIA
Parkway Bldg., BROAD & CHERRY STS. Send all mail to N. Y. Office.

copies it will sell, and the poet in the magazine or newspaper writes so much per space or column.

The word popular, as I take it, means something within the grasp of anyone, and mostly the not over-intelligent; in other words, the average person. Therefore, again words, the average person. I have never made any attempt at display of brilliancy or rhetoric. Rather have I tried to conceive euphonious phrases and words, and with that I am the best little "repeater" you ever met. I have used one phrase as often as four or five times in one song, and possibly some of my many critics have said "Is that all he knows?" or "Could he not find another

and I said "No." This gentleman was a very particular Southerner and he said: "Do you know that they don't have leeches in Alabama?" to which I replied: "I will be in Alabama?" to which he replied: "Well," he said, "I was only fooling; they have." So you see I was right, but only accidentally. I really did not know whether there were or not, and no one had ever raised the question before.

Only recently I have written a little Irish song in conjunction with Kerry Mills, and I will admit that for once I was afraid that my phrases would not sound "Irish," and I knew they sounded pleasant to listen to, and

thing that is almost inexplicable, and when you have it, you know it.

It is needless to say that to make "popular" a song, one must popularize it, and the only way to do that, of course, is to have the song sung. The publishing business has degenerated to a "plugging" business, and the methods employed by many are almost disgusting, but yet the only excuse that the publishers who resort to this type of booting is that "we must make the song popular to make it sell, and we are justified in using any methods to gain our ends."

The cabaret singer and entertainer is only a recent acquisition to the publisher. It is not so long ago when there were no cabarets, and it is needless to say that it has been a gratifying thing to the publisher that the cabarets have flourished and that the cabaret singers are numerous. Yet, of course, the greatest responsibility and credit is due the vaudeville performer and artist for making songs popular, because he or she sings to a more settled, conservative and listening audi-

publishing house can have.

A performer is always earnest, but tries to get a number that fits him and does him some good, but a cabaret singer, in his anxiety to do something for the publisher and song writer, has many a time sung a song over and over again, in order to befriend the song writer or publisher whom he is intimate with.

I wish to take this means of thanking Mr. Boie, Mr. Miller and Mr. Edwards for their kind solicitation to write this little article, for such a wonderful edition of the most wonderful theatrical newspaper on the face of the globe.

In conclusion I might say that I hope you have not been bored with this little treatise on the "Popular Song," yet I feel that if you have understood my trying to make my work clear to you, as only a commercial effort, then I am satisfied.

All the News and Some Ads. in THE CLIPPER.

BUY AND SELL new and used ROLLER SKATES. (None Such) Roller Rink Floor Surface, which makes the floor clean and skates from slipping. No dust; 4 per pound. AMERICAN RINK SUPPLY CO., Sandusky, O.

SALE OF GOVERNMENT GOODS FROM U. S. ARMY AND NAVY—AT AUCTION—BARGAIN PRICES. Rifles, Swords, Khaki and Cloth Uniforms, Shoes, Blankets, Tents, Hats, etc. Catalogue No. 2 sent on request. ARMY & NAVY STORE CO., Inc. 245 W. 43d Street, New York City

work, as THE OLD RELIABLE never fails. Thanking you for courtesy, wishing one and all a Happy New Year, remain, professionally yours, W. S. HURLEY, The Hurleys.

CAIAIS, Me., Jan. 1, 1914.
DEAR CLIPPER—I wish THE NEW YORK CLIPPER staff a Happy New Year, and a prosperous one, and may THE OLD RELIABLE meet with a greater success than ever before is my sincere wish. Allow me to thank you for past favors you have shown us in your local columns in CLIPPER. Best wishes. Respy yours, ED. HUGH BARNSTEAD, Young Adams Co.

I have always secured satisfactory engagements through your paper, and have never had occasion to use any other medium. With best wishes for a prosperous season, I am, very truly, C. R. MONTGOMERY.

BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT



The above illustrates the well known "TAYLOR XX" Ladies' WARDROBE TRUNK. Its many conveniences and guaranteed wearing quality places it far in the lead of all other makes.

SEND FOR CATALOGUE.

C.A. TAYLOR TRUNK WORKS
CHICAGO, 35 E. Randolph St.
NEW YORK, 131 W 39th St.

BOYS WHO ARE HELPING TO MAKE THE MEYER SONGS POPULAR

SAM M. LEWIS

WHO TAKES CHARGE OF THE LYRICS

PHIL. E. MEYER

WHO TAKES CHARGE OF EVERYTHING

JOEL. P. CORIN

WHO DISTRIBUTES THE HARMONY

MOE KLEEMAN

WHO TAKES CARE OF ALL HIS FRIENDS

MURRAY WHITMAN

WITH US ALL OVER THE COUNTRY

TOM SHERMAN

WHO MAKES THE SONGS SOUND WELL

WITH

GEO. W. MEYER MUSIC PUB. CO., 145 W. 45th Street, New York

A WINNING COMBINATION

JEFF

ARTHUR

BRANEN & LANGE

WRITING HITS FOR THE JOE MORRIS MUSIC COMPANY

ARTHUR E. BEHIM

WITH

THE BROADWAY MUSIC CO.

Youthfully Yours,

Carl Carroll

Leo Feist, Inc., "THE" Music Publisher!

LANDING THE BIG ONES

LOUIS COHN

PROFESSIONAL MANAGER FOR CHAS. K. HARRIS

WHENEVER MUSIC IS MENTIONED

GEORGE BOTSFORD

WITH

JEROME H. REMICK & CO.

219 W. 46th St., New York

CELEBRATING MY FOURTH ANNIVERSARY WITH FEIST
LOOKING FORTH TO SUCCESS WITH FOUR BRAND NEW SONGS

JACK GLOGAU

"BALLAD ITALIAN"

"IRISH RAG"

THE PIANO WRECKER

LEON FLATOW

THE BEAU BRUMMEL OF THE MUSIC BUSINESS

F. A. MILLS IS MY BOSS

PETE WENDLING

Who recently immigrated to London with Lewis F. Muir, and came right back again.

ON THE JOB AT F. A. MILLS

PLEASE MENTION CLIPPER WHEN WRITING ADVERTISERS

STERN'S 1913 AND 1914.

Tuesday, Jan. 13, 1914, was a night long to be remembered. It was the occasion of the opening performance of "Sari," the new Hungarian opera. The opinion formed by us two years ago was fully realized. At that time we ventured to predict a great success for "Sari," and judging from the reception given this opera on its initial night, we are satisfied it is the peer of all our former successes.

Critics, managers, musicians, connoisseurs, have pronounced "Sari" a success from every point of view. A great story, highly inoculated with the dashing spirit of Hungarian melodies, a genuine scenic feast, satisfying the engaging eye of the critical, and last, but not least, a cast worthy of the production given. We might mention four numbers destined to become popular wherever music is heard: "Softly Through the Summer Night," "Ha-Za-Za," "Love Has Wings," and "Love's Own Sweet Song."

Another production with which the public has become fascinated under its magic spell is "The Whirl of the World," music by S. Romberg, the young Viennese composer, and which is now being presented in packed houses at the Winter Garden. A crashing, dashing, effervescent whirlwind of success. It has certainly made the musical world go round with a whirl. Containing a series of beautiful scenic effects, intermingled with enchanting songs, enhanced by wonderful dancing, and a company of artists who fulfill their end in upholding the worth of the entire production. The following numbers are among the encore-getters, and will be played and whistled from coast to coast: "Ragtime Arabian Nights," "My Cleopatra Girl," "Nobody Was in Love With Me," "How Do You Do, Good-bye," and "Little Miss U. S. A."

We are looking forward to the greatest operatic year in our career. The contracts we have on hand cover such well known composers as Bruno Granichstaedten, the composer of "Rose Maid," a name familiar from California to Maine. His latest opera, now running in Berlin, "Forbidden City," soon to be produced by Messrs. Klaw & Erlanger, is going to blaze a path far in advance of any of his former successes, according to reports received from European critics; Paul Lincke, the famous German composer, who created the immortal "Glowworm," has many musical surprises for us. In fact, any composition stamped with the name of Lincke means another link to his already great chain of compositions; S. Romberg, now recognized as the American Lehar, whose late composition, "Some Smoke," "Leg of Mutton" and "Le Poeme," have more than helped to popularize the Trot and Boogie; Walter Kollo, composer of "Girl On the Film," now playing in packed houses, has delivered to us, for early production, "Liebes Onkel," an operetta full of modern humor and classy music; another German writer, whose opera, "Kiss Waltz," received a tremendous reception throughout the United States and Europe, is Carl Ziehrer, "Duke of Casimir," his latest work, contains ideas, both musical and otherwise, never before attempted in comic opera production; A. Bela Laszky, composer of "Dream Maiden," also has a new work in preparation.

Among other works to be produced in the near future, we might mention "Susie," Hungarian opera, by Kényi, shortly to be given under the direction of Edw. F. Rush, the New York producer; "777:10," a musical farce of the turf, in four acts, which is a sensational hit in Europe at the present time. A syndicate of well known managers is now being formed to give it an elaborate presentation; "Dresser auf der Mann," a musical farce, full of witty lines and fascinating, has been accepted by Andreas Dippel; "Hocherschaffliche Wohnungen" (Fashionable Apartments), a farce with music; a new French operetta, by Vincent Scotto, and at least a dozen others.

In Manager Dippel's recent announcement for his New York Operette Theatre, five out of six of the new operas listed, have been secured by J. W. Stern & Co.

Dancing has never been so much in vogue as it is at the present time. With the introduction of the Hesitation and Valse Boston, the Tango, the Twist and the Maxixe, those for whom dancing had lost its attraction are once more wending their way to the palaces of terpsichore. And it looks as though all roads lead to them. In order to really enjoy this delightful and healthful recreation, it is necessary that the music be of the very best—the kind that possesses the correct rhythm and swing, together with captivating strains.

It is due to the excellence of our publications in this field that J. W. Stern & Co. are one of the leading houses for dance music. Stern numbers predominate at all dance functions. No

THEODORE MORSE

WRITES MUSIC

D. A. ESROM

(MRS. THEODORE MORSE)

WRITES LYRICS

YOU ALL KNOW HIM

MAX WINSLOW

PROFESSIONAL MANAGER FOR

WATTERSON, BERLIN & SNYDER, 112 W. 38th St., N. Y.

WEBB & BURNS

ITALIAN MINSTRELS

Week Feb. 9, Poli's, New Haven, Conn.; week Feb. 16, Poli's, Hartford, Conn.
week Feb. 23, Poli's, Springfield, Mass.; week March 2, Poli's, Scranton, Pa.

Compliments of the Season

The Gray Trio

ORPHEUM CIRCUIT

matter where you may go, to the restaurant, cabaret, theatre or hotel, it is safe to say that you will find more than fifty per cent. of the selections programmed are the publications of the "House of Hits."

In speaking of dance music, a well known orchestra leader recently remarked, that the imprint "J. W. Stern & Co." meant on a sheet of music what "sterling" does on silver.

The world's leading exponents of the terpsichorean art, including such notables as Anna Pavlova, "Maurice" and Florence Walton, Mr. and Mrs. Vernon Castle, Lew Quinn and Joan Sawyer, Ruth St. Denis, Sebastian, and others, have placed their mark of approval upon Stern compositions by dancing to the international successes: "Nights of Gladness," "Love's Melody" (Berceuse Tendre), "Parisian Maxixe" (Dance), "Some Smoke," "Le Poeme," "Maurice Hesitation," "Globe Trotters," "Maurice Irresistible," "La Rumba," "Junkman Rag," "Leg of Mutton," "Maurice Mattheiche," "Ninette," "Giggling Girl" (L'Amour Qui Rit), "Imam," "Laughing Love," "Che Mi Amigo," "Sarasa," "Zamboni Dance," "Mariette," "Tom Tom," "Vision," "Tout a Vous," "Valse Angeline," "Valse Septembre," "Druid's Prayer," "Night

Owls," "Valse Brune" and many others just as popular.

In keeping with the great development made in our production and foreign departments, our popular song hits have been recognized from Coast to Coast. Among these we might mention: "All the Little Lovin' I Had for You is Gone, Gone, Gone," "Over the Great Divide," "Junkman Rag," etc., songs which have reached every theatrical nook and domestic corner in the country.

Our classic music department has reached a marked degree of success, and dealers, teachers, students, universities and music schools have recognized Stern's Edition of Classic Sheet Music and Albums of the Best Composers as the authoritative edition, brought to its present high standard of excellence under the capable editorship of Paolo Gallico, the noted pedagogical teacher and soloist.

Our forecast, therefore, assures us of a steady meritorious advance. Conservative in our policy of publication and generous in our publicity department, the name of Stern has been brought to the fore in rapid strides. And we wish to thank the public, the trade and the press alike for its hearty co-operative spirit in our behalf.

WE PUBLISH GOOD BALLADS, FINE LYRICS AND MELODIES

IF COULD ONLY CALL YOU MINE

Words by J. W. CALLAHAN
HIGH CLASS BALLAD

THE TWILIGHT, THE ROSES AND YOU

Music by E. CLINTON KEITHLEY
Music by CLARENCE M. JONES

WE HAVE OTHER GOOD ONES. WRITE, PHONE OR WIRE

McKINLEY MUSIC CO. E. CLINTON KEITHLEY, Mgr. Prof. Dept.) CONAN'S GRAND OPERA HOUSE BLDG., CHICAGO

OBSERVATIONS BY JOE HEPP

Live Tent Show News. Circus, Carnival, Wild West Gossip and Comment. Pertinent Paragraphs by our Special Correspondent.

"YOUR FACE LOOKS FAMILIAR, BUT I CAN'T PLACE YOU—NEXT WEEK."

BY WILL J. HARRIS.

Into a booking office
Walked an actor old and gray,
"I'd like to see the agent"
The lounge heard him say.

The office boy walked up to him
And yelled, "say what's your graft,
I never heard of you before
So go on, make me laugh."

The actor sadly bowed his head
And wiped away a tear,
Then said, "I tell the agent
That a friend is waiting here."

The office boy took in his card
And came out with a grin.
"All right there, 'Ham,' he loudly cried,
The boss says, come right in."

The actor slowly crept into
The booking agent's room,
He heard a voice say, "sit right down
And I will see you soon."

The actor spoke quite nervously,
As he leaned against his cane,
"I hope you'll book my act next week,
John Williams is my name."

The agent looked up from his books
And gazed at him awhile,
Then to the weary thespian
He yelled out with a smile:

REFRAIN.

Your face looks quite familiar,
But I can't place you—next week.
You can wait 'till July 4
I'll give you Cripple Creek,
And if your act makes good out there
I'll book you at Pike's Peak.
Your face looks quite familiar,
But I can't place you—next week.

Do you know that in Chicago, in the very heart
of the loop—in the densely peopled departmental
store neighborhood, there operates, unheralded, an
"all-night theatre?"

At six o'clock, when the busy trades people
leave their stations for the home hearthstone and the
evening meal, the theatre is grinding away its
hundreds of feet of joyful film.

When the sleepy night worker takes his early
morning car for home the theatre is still wide
open. And when the daylight shines forth upon the
throngs of bargain-hunting shoppers, the picture
man is still grinding out the tragedies and
comedies to the patrons of the Lyric Theatre.

This playhouse is located on the corner of
Van Buren Street. Its entrance
almost opens at the Northwest stairway to the
elevated station.

The story of how it came into existence is in-
teresting.

One night, a little over six years ago, a small
dark-complexioned individual came soaring down
State Street in his enclosed electric machine. It
was in the wee small hours of the morning, just
before daylight. He had just torn himself away
from a very interesting pinocchio game, over at
the Illinois Athletic Club, of which he is a
member, and yawning, with the joy of a man
and-a-quarter winning in his pocket, many de-
lightful liquid concoctions, which Tom can make
so well, in his stomach, and enjoying the aroma
of a big black cigar, he approached the junction
of State and Van Buren Streets.

Suddenly the eyes of the little man widened. He
gazed at the sign which read "Thompson's Restau-
rant." It was illuminated. He glanced across to
the opposite corner and noticed a fruit store
brilliantly lighted by a hundred incandescents. Be-
yond it, on the same side of the street was a
"one-arm" lunch room. It was a glare of light.
On the corner stood four newboys crying their
wares.

It set him to thinking. He turned West on
Van Buren Street, and at the next corner turned
North. He circled the block, and then he made
the circuit of two blocks. He counted nineteen
restaurants wide open and "doing business." He
counted six fruit stores ablaze with light, and he
noticed three cigar stores open.

He reached for his watch. It told him that it
was three thirty.

How could they afford to burn up all that elec-
tricity and pay wages to employees for night
duty?

He argued that if they all made money, why
they proved with the showing of many patrons,
why not cater to these same midnight citizens by
giving them amusement.

The next morning bright and early, Aaron Jones
told his two partners of the revelation. He point-
ed out the presence of a floating population in
Chicago at three thirty in the morning.

With his partners, Peter Schaefer and Adolph
Linick, he had purchased some time before a
small moving picture theatre on State near Van
Buren. This theatre, the Lyric, became the ob-
ject of the experiment.

The next night a new shift of employees was
engaged, and the house began its career as the
early all-night theatre in the world.

In Paris and Berlin they have cabaret shows
that run all of the night, but these shows dis-
continue operation at daylight. They are only
"All Night Shows."

But the Lyric operates every hour of the twenty-
four.

There are three shifts of employees. Cashiers,
ticket takers, ushers, musicians, electricians and
other help change three times daily. The first
shift begins at midnight, and works until eight
in the morning, when the second shift comes on
duty.

These employees work until four in the after-
noon, when the last shift begins its watch until
midnight hour.

A month ago the management decided to sac-
crifice the class of patrons that attend the sac-
rifice.

Where could so many people come from? What
were so many people doing on State Street that
late at night?

So they passed small slips amongst the people
each hour after midnight, for a full week. And
the replies were interesting. In one week, 209
printers, pressmen and "feeders" visited the
Lyric. These came from a radius of twelve
blocks. They were employed by the large print-
ing establishments on Federal and Sherman
Streets.

There were 169 employees of the Post
Office who took the midnight lunch hour to look
at the "movies." 121 street-car conductors and
motormen signed slips in one week. 107 bar-
tenders spent their dimes there, 98 waiters and
waitresses visited the Lyric after their own shops
closed; 82 belated citizens from commercial walks
of life, who were victims of the owl-car system,
dropped in and signed the slip; 81 firemen, police-
men, night watchmen and switchmen and repair
men, looked at the pictures; 30 newspaper pres-
men donated their ten cents; five bankers, five
board of trade men, four newspaper reporters,
16 chauffeurs, 12 Chinese, seven newboys and
three negro porters, patronized the Lyric Theatre.

When this house was first opened five cents
was charged as an admission fee. In six months' time
the management discovered that they could
raise the ante to a dime.

No music is played in the Lyric between the
hours of midnight and four o'clock in the morn-
ing, because of the fact that the Inter-Ocean
Hotel is located just up stairs.

At five o'clock in the morning the audience is
requested to vacate the main floor, and is moved
bodily into the balcony. Then the scrubmen
are turned loose with buckets and suds, and the
cleaning process is begun. When the main floor
has been cleaned the audience is chased down
stairs and the scrubbing brigade moves into the
balcony. The lights have not been out in this
theatre for six years. The lamps have been re-
moved and cleaned, but the current has never
been turned off.

The moving picture machine has never stopped
grinding more than five minutes in all that time.

Films may come and films may go, but the
Lyric, like the bubbling brook, runs on forever.

JOE HEPP'S GUIDE.

"TO RESPECT MY COUNTRY, my profession
and myself. To be honest and fair with my
fellowmen, as I expect them to be honest
and square with me. To be a loyal citizen
of the United States of America. To speak
of it with pride, and act always as a trust-
worthy custodian of its good name. To be
a man whose name carries weight wherever
it goes."

"TO RAISE MY EXPECTATIONS OF REWARD
on a solid foundation of service rendered.
To be willing to pay the price of success in
honest effort. To look upon my work as an
opportunity to be seized with joy and made
the most of, and not as a painful drudgery
to be reluctantly endured."

"TO REMEMBER THAT SUCCESS LIES WITH-
IN MYSELF—in my own brain, my own in-
terest, my own courage and determination.
To expect difficulties and force my way
through them. To turn hard experience into
capital for future struggles."

"TO BELIEVE IN MY PROPOSITION, heart
and soul. To carry an air of optimism in the
presence of those I meet. To dispel ill-
temper with cheerfulness, kill doubts with
a strong conviction and relieve all friction
with an agreeable personality."

"TO MAKE A STUDY OF MY BUSINESS. To
know my profession in every detail. To mix
trains with my efforts and use system and
method in my work. To find time to do
every useful thing by never letting time
find me doing nothing. To board days as a
miner boards dollars and cents. To make every hour
bring me dividends, increased knowledge or
healthful recreation."

"TO KEEP MY FUTURE UNMORTGAGED by
debts. To save as well as to earn. To steer
clear of dissipation and guard my health of
body and peace of mind as a most precious
stock of trade."

"FINALLY, TO TAKE A GOOD GRIP ON THE
JOBS OF LIFE. To play the game, to be a
man. To fight against nothing so hard as
my own weaknesses, and endeavor to grow
in strength a gentleman, a Christian."

"To be as courteous to men, faithful
to friends, true to God, a fragrance in the
path I tread."

WALLIE COCHRANE ACTIVE.

The winter days are upon us. The winds blow-
ing over Lake Michigan at times bring a chill to
those who work in the Loop district. But now and
then we get a ray of sunshine, and a man, a
regular winter. There really hasn't been much
stirring in show news of a startling nature, but
in the midst of an office grind, coincident with
work upon the Sixty-first Anniversary Number of
this New York Clipper, a candid drop in
but Colonel Wallie Cochrane. It is an inspira-
tion to have Wallie call, for he has never been
known to annoy anyone with his troubles (if he
ever had any, which is doubtful). Just now he's
mixed up in a gigantic deal in the way of con-
tracts for public utilities in Chicago. I only
wish that I could tip off just what Wallie may
do, but in the meantime it is sufficient to say
that he is right on the job, and in close touch
with some of the greatest financial interests in
this country, and if his present plans carry
he will be in a position within next month
to finance the greatest show in the world
should he permit the circus bee, which is ever
buzzing about him, to cause him to break away
from his commercial enterprises and embark in
the amusement field. Candidly, I don't believe
Wallie Cochrane will ever be really satisfied until
he has a show. Not a season passes but finds
him on the circus, Wild West and carnival lists.
He attends all the openings, and is always wel-
comed with open arms by the tent showmen of
America.

I want to go on record in saying that if Wallie
Cochrane does eventually decide to embark in
managerial work in the tent show business, I will
be one of his boosters. Every little bit helps,
and we should all help each other. And Wallie
has always been there with a helping hand to
relieve distress.

Here's to you, Warren Irons, and may your fu-
ture pathway, with your beautiful bride, be
strewn with naught but pleasant memories. Em-
barking upon the matrimonial sea is some venture
during these days of the high cost of living, but
I know that you are competent to master the
situation, for you always have been a good pro-
vider and will meet the issue. I only wish that
I could set this to music and transfer it to you
on a phonograph record, so that in moments which
may be a bit monotonous, this message of good
will might help to cheer you.

CHICAGO, Ill., Jan. 26.

MY DEAR JOE—Now that the season for the
publicity department is at hand in the direction
or getting up their circus paper for 1914, I
wonder if any of our circus magnates ever stop
to think that it would be better for their interests
of all concerned if they would give the general
amusement public some idea of what it really
costs to run a circus. I know, Joe, you, as well
as I, have stood around this "big top" of the cir-
cus and have heard "the rubs" talking about the
enormous amount of money the circus carries out
of town when, if they really knew anything about
the cost of the operation of the circus, they would
know at the particular town they hardly broke
even, and if it should happen to rain at the next
stand their profits for the two days would show
a loss. Joe, I have talked with several of the
prominent circus men, and they agree with me
that it would be wise to publish an itemized list
of the cost of transportation, advertising, horse
feed, help in all departments during the season,
and various other miscellaneous expenses if they
could only get the general public to believe their
published statements, but that most of the people
would say it was simply "bumcombe" non-
sense. If the general public could be made to
fully realize the cost of running a big show they
would not be so anxious to make the attempt to
hold them up on every occasion they possibly can.
Our city officials have about as much knowledge
concerning the expenses of running a circus as the
men in the moon, and if the managers would
make a demonstration to them I believe that in

many cases the cost of license and lot could be
reduced, and the would not think of carrying
all the money out of town. I believe the
getting up of a detailed statement is worthy of
the consideration of all tented enterprises that
expect to tour the country in the season of 1914.

Joe, they tell me that the Anniversary Number
of THE CLIPPER, to be issued next month, is
going to be a dandy. Those of the circus fraternity
who have not yet signed up for the season of
1914 had better get busy and secure space for a
good ad., in a good location, and let the managers
know what kind of a proposition they are capable
of filling, secure a position, then tell their friends
in THE CLIPPER, through a card, what they intend
to do for a living next Summer.

I notice, Joe, the profession in America do not
advertise their wants like those in Europe, and I
cannot understand the reason why. Just pick
somebody's scuffed London papers, I can see
the professional advertisements therein for posi-
tions, and also for professional help wanted.

Well, Joe, it will not be long before the call
will come for the boys to assemble with paste
brushes at the end of the tent, and start out on
another season; then the season's opening will
take place in various parts of the country a little
later, and the circus season of 1914 will be on
its earnest way to be the best one yet.

Joe, everybody I talk to seems to like the treat-
ment accorded them by THE CLIPPER. They tell
me down at our New York office they consider
the ten cents even a humdrum stake to pay for
the best of the best in the advertising world, and
as if they were one of the big stars and
receiving many thousands of dollars during the
season. In fact, there is no aristocracy shown,
and the humblest fellow is made as welcome as
the big guns of the profession; in fact, absolute
democracy prevails. That is why THE CLIPPER
stands so well with all classes.

So be it that the Winter Circus at the
Globe went under. It looks like an institu-
tion of this kind in a big place like Chicago ought
to be made to pay, but it seems not. W. A.
ATKINS.

IT COULDN'T BE DONE.

BY DR. GROUCH.

(Respectfully dedicated to Herbert A. Kline.)
Somebody said it couldn't be done.
But he, with a chuckle, replied:
"Maybe it couldn't," but he would be one,
Who wouldn't say so till he tried.

So he buckled right in, with the trace of a grin
On his face; if he worried, he hid it.
He started to sing as he tackled the thing
That couldn't be done—and he did it.

But just buckle in with a bit of a grin,
At least no one else has ever done it.
But he took off his coat and he took off his hat,
And the first thing we knew, he'd begun it;

But just buckle in with a bit of a grin,
Without any doubting or quibbling.
He started to sing as he tackled the thing
That couldn't be done—and he did it.

There are thousands to prophesy failure;
There are thousands to point out to you, one by one,
The danger that waits to assail you;
But just buckle in with a bit of a grin,
Then take off your coat and go to it,
Just start in to sing as you tackle the thing
That couldn't be done—

You'll do it.

HUTCHINSON IN CHICAGO.

Fred B. Hutchinson, manager of the Sells-Floto-
Buffalo Bill Show, accompanied by John T. Bot-
tom, general agent, and James H. Dwyer, gen-
eral representative of the Denver aggregation,
honored the Western Bureau of this New York
Clipper in Chicago with a call Thursday after-
noon, Jan. 29.

While the papers of the West have teemed with
matter pertaining to the Sells-Floto Shows, THE
CLIPPER is privileged in quoting Manager Hutchin-
son, "Show folks are aware that it is my cus-
tom to give out information, or to be quoted in
the public prints, but in that THE NEW YORK
CLIPPER has evidenced a desire to acquaint its
readers with the details of the Sells-Floto show,
I am glad to co-operate with you in this regard."

The Sells-Floto Circus, train of forty-
two cars with some information regarding just what
the Sells-Floto-Buffalo Bill aggregation is prepar-
ing for the entertainment of its patrons, for once
will unfold myself to the extent of saying that,
although I have been in control of large enter-
prises prior to joining Messrs. Tammien & Bondis,
I must say that never in my experience, which
covers a period of twenty-three years, have I
been so confident of pleasing a large and lov-
ing public. It would be superfluous on my part
to enlarge upon the character of the Sells-Floto-
Buffalo Bill management. For years and years a
big standard has been maintained in the man-
agement of the circus equipment in our
own shows. It would not do for me to divulge,
at this time, all of the features, which I believe
will make the Sells-Floto-Buffalo Bill Show a
premier attraction in the realm of tented
amusement, but I may inform you that the one
big event which we and a number of the leading
scientists of the world are looking forward to,
is the birth of an elephant which will probably
occur the latter part of February. Messrs. Tam-
mien and Bondis have never been stingy in build-
ing paraphernalia, and they firmly believe in the
policy of surrounding themselves with capable
people. The Sells-Floto Circus train of forty-
two cars will be a thing of beauty. The wagons,
most of them new right out of the shop, will be
replendent with gold leaf and allegorical carvings.
The general color scheme of the show will be
white and gold.

According to Manager Hutchinson another con-
signment of animals is on the way to America
from the Hagenbeck preserve at Hamburg, Ger-
many, and an interesting feature for the children
who will attend the Sells-Floto-Buffalo Bill Shows
this coming season, will be five mother monkeys
with their babies. The equipment of the shows
on the lot is to be brand new throughout this
season. Julius Thompson is making the big top,
which is to be 170, with five fifty foot middle
pieces. There will be 4,320 reserved seats. The
entire seating capacity will be in the neighbor-
hood of 12,000. William Curtis, the superintend-
ent of canvas, has evolved some clever ideas for
the handling of the big show. The train equip-
ment will be in charge of George Brown, Rhoda
Royal will be equestrian director, and it goes
without saying that he may be depended upon to
assemble an ardent entertainment of high order.
Tammien and Bondis have always been proud of
their horses. George Stump will have charge of
the stock this season. Fred Allsaw will have
supervision of the zoological department. Dixie
Engle will be superintendent of the commissary.

Modest to a degree, and imbued with the
spirit of the twentieth century showman, Fred B.
Hutchinson has a world of friends in the tent
show business, and enjoys the confidence of his em-
ployers, and it must be gratifying to him to know
that under his personal supervision an aggregation
which bids fair, according to advance reports, to
revolutionize the circus business, is well under
way and when the time comes for the opening out
in New Mexico, the flags will be flying and every-
thing in readiness.

The Sells-Floto-Buffalo Bill Shows will be her-
alded in an effective manner. The U. S. Lithograph
Co., of Cincinnati, is making the paper, which is
to be displayed upon the bill boards. A litho-
graphed date sheet will prove an innovation.

General Agent E. C. Warner, and Traffic Man-
ager Harold Busch, have their affairs well in
hand. The press staff will include Major John
M. Burke, Edward Jackson and Riley Cooper,
and the matter evolved from their fertile brains
should cause the natives to sit up and take
notice all along the route of the big show.

William E. Haines will be the general contractor.
Harry Graham will manage advertising car No. 1,
and Fred McMann will have charge of advertis-
ing car No. 2. Al Butler will be special agent.

The Sells-Floto-Buffalo Bill Side Show, under
the management of W. P. Campbell, promises
to be a unique one.

While Mr. Bottom is not directly connected
with the circus world, as general counsel for Tam-
mien & Bondis, he has given the business no
little study, and if it were not for his lucrative
law practice, he might be induced to be a regular
showman. But he likes to be around with the
show folk, for he knows they are the salt of the
earth, and he has never hesitated for an in-
stant in putting forth a helping hand to relieve
distress. And his counsel in affairs requiring
keen judgment is well worth the princely re-
tainer which he receives from the Denver magis-
trates. But it's a peculiar thing, in spite of his
mature years and having been engrossed with legal
affairs of magnitude, Mr. Bottom confesses that
Blackstone must take a back seat when the cal-
lopie winds up this parade; he is then off to the
show lot. Denver is a good show town. I can
recall when I had the pleasure of dispensing the
broads to several thousands of Denverites during
the visit of one of America's greatest amusement
enterprises. There is something about the atmo-
sphere of Denver that impels enthusiasm, and it is
little wonder that all of the men on the general
staff of the Sells-Floto-Buffalo Bill Shows are
alive to the possibilities, and eager to do their
utmost in carrying out their duties.

It certainly was a treat to have Fred Hutchin-
son call at THE CLIPPER office in Chicago. Dark
and gloomy weather had prevailed for a fortnight,
mucky clouds lowered over the Loop district, and
it was like a ray of sunshine to have Fred breeze
in, and spread some of the Denver effervescence.
And you know it is a remarkable thing when Fred
Hutchinson says more than eight words at one
time.

James P. Dwyer is not only a charter member
of The Showmen's League of America, and that
helps some, but he is one of the noblest men
that ever accompanied a tented caravan. Fortu-
nately Bill Curtis has so constructed the seating
equipment for the Sells-Floto-Buffalo Bill organi-
zation that Dwyer may have little to do besides
looking after the chaparrans and their charges.
Still there is always the chance of the village
horse being frightened by the pachyderms, or a
stake being driven two feet off the regular circus

lot, which, if not properly attended to, means a
wire to General Counsel Bottom, in Denver (and
of course he hates to leave his business to come
on to the show), but Dwyer fills the bill, and
that's why he's with it.

The season of 1914 holds much promise for
well regulated tent show enterprises. Now that
the Tariff Bill has been passed, we are all pay-
ing our income tax, the Currency Bill has been
accepted and regional banks are being selected,
there is a feeling of optimism prevalent, which
will help to make things easier and times better
for show folks. Sensing the situation, according
to Manager Hutchinson, the Sells-Floto people
are spending a fortune on new equipment and in
making ready for a tour, which they believe will
break all records in the history of their aggre-
gation.

TO-DAY.

Sure, this world is full of trouble—
I ain't said it ain't.
Lord, I've had enough, an' double
Reason for complaint.
Rain an' storm have come to fret me,
Skies were often gray;
Thorns an' brambles have beset me
On the road—but, say,
Ain't it fine to-day?

What's the use of always weepin',
Makin' trouble—last?
What's the use of always keepin'
Thinkin' of the past?
Each must have his tribulation,
Water with his wine.
Life it ain't no celebration,
Trouble? I've had mine—
But to-day is fine.

It's to-day that I am livin',
Not a month ago.
Havin' 'lovin', takin', givin',
As time wills it so.
Yesterday a cloud of sorrow
Fell across the way;
It may rain again to-morrow,
It may rain—but, say,
Ain't it fine to-day?

MALLOCH.

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MALLOCH.

REGISTER YOUR ACT.

THIS COUPON will be numbered and attached to your contribution, and a certificate
will be returned to you as an acknowledgment, and for future reference. The contribution
should be signed plainly by the person or firm sending in same, and should be endorsed by
the stage manager of the show or of the house where the act is being used. Further
acknowledgment will be made by the names and numbers being published each week as received.
Address your contributions to

THE REGISTRY BUREAU,

NEW YORK CLIPPER, 47 W. 28th St., New York

Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled.....
for Registration.

NAME.....

Address.....

When you register a play or scenario that you intend to submit for reading to any pro-
ducer, we will furnish a label to be attached to the original, showing that the same has been
entered in THE CLIPPER Registry Bureau. Get the idea?

Geo. WHITE and ISABELLE JASON have made a
big hit with their dances in the new Shubert
production, "The Midnight Girl," which comes to
one of the Shubert houses in New York in a few
weeks. The cast includes: Geo. MacFarlan,
Violo Gillette, Eva Fretter, and others.

THE NEW MARTIN COMPANY, now en route
through Iowa, consists of the following members:
Wendell and Martin, proprietors and managers;
Declan Justice, Bertina Davidson, Ethel Barr, Al
Jackson, Marvin Landrum, Cecil Williams, Will
Merrill and Frank Hawkes, musical director.

The company has been out forty-five weeks, play-
ing through the Southwest, and is booked solid
up till May 2, when they will play the airshows.

BOB ALBERT joined Wm. A. Brady's sketch,
"The Naked Man," opening at the Majestic The-
atre, Chicago, Sunday, Feb. 1, and for a tour
of the Orpheum time.

CHAR. R. COLBY writes: "The Pendragon
Amusement Co., headed by J. T. Pendragon, vice
president and general manager, reports that all his
four shows out so far are proving a great success.
Mr. Pendragon puts out one show every week,
playing one night stands with six acts of variety,
with through Illinois, Indiana, Iowa, Kentucky
and Michigan. Show No. 2 is under the manage-
ment of Chas. R. Colby, and reports business
capacity and turnaway all along the route. The
following all

THE NEW YORK CLIPPER

Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited)

PROPRIETOR.

ALBERT J. BORIE

EDITORIAL AND BUSINESS MANAGER.

NEW YORK, FEBRUARY 14, 1914.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

RATES.

Advertisements—\$2.50 per inch, single column. Advertisements set with border, 10 per ct. extra.

SUBSCRIPTION.

One year, in advance, \$4; six months, \$2; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

Our Terms are Cash.

THE CLIPPER is issued every WEDNESDAY. The Forms Closing Promptly on Tuesday, at 10 A. M.

Please remit by express money order, check, P. O. order or registered letter. All cash enclosed with letter is at risk of sender.

Address All Communications to THE NEW YORK CLIPPER, 47 West 28th Street, New York.

Tel. 2274-Madison.

Registered Cable Address, "AUTHORITY."

THE WESTERN BUREAU

of THE CLIPPER is located at Room 505, Ashland Block, Chicago. Warren A. Patrick, manager and correspondent.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. O., England; Brentano's news depot, 37 Avenue de l'Opera, Paris, France; Diamond News Co., 120 Prado, Havana; Manila Book and Stationery Co., 125 Escolta, Manila, P. I.; Gordon & Gatch, 123 Pitt Street, Sydney, N. S. W., Australia.

EDITORIAL.

1853—Our Sixty-first Anniversary—1914.

With this issue we begin our sixty-second publication year with a stronger and better organization—numerically, mentally and financially—than ever before. THE CLIPPER, contrary to some of nature's laws, does not deteriorate and crumble to decay, but, rather like good wine, it improves with age. Like the mighty oak in the forest every year adds to its stature and strength.

Some of our would-be competitors have, at times, used slurring epithets and misleading statements in a vain effort to belittle THE CLIPPER, but we treat them with silent indifference, because we know that they are inspired by jealousy of our success. We are frequently asked: "Why don't you go for those yellow fellows and show them up?" There are three reasons why we don't. First, we know that nobody believes them. Second, we have a better use for the columns of our paper than filling them with our personal grievances and controversies. Third, if we allowed ourselves to be drawn into a controversy we would advertise these competitors in many localities where they are not known. The thoroughbred mastiff is not disturbed by a poodle dog snapping and yelping at his heels.

During the past year every department in THE CLIPPER has been improved and made more interesting to its readers, and while careful and constant attention has been given to all branches of amusements, rapid strides have been made in increasing our popularity with the motion picture industry as well as the out-door amusements. These efforts will be continued during the coming year, and no time nor expense will be spared to maintain THE CLIPPER in its position as the greatest amusement weekly in existence. The outlook for the future is more encouraging now than at any time since the panic of 1907. Within the past month we have received the unsolicited assurance from upwards of one hundred manufacturers and dealers in devices and apparatus used extensively in carnivals, circuses, parks, fairs and other out-door amusements, that henceforth their united support will be given to THE NEW YORK CLIPPER. These gentlemen assert that they have come to us in the belief that our upright business methods will insure them fair and honorable treatment. It will be our aim to prove that their confidence has not been misplaced. We return our heartfelt thanks to all of those friends who have supported us so loyally in the past, and we realize that without their support we could not have reached the high position we now hold. We assure them that we will reciprocate their confidence in us by giving them the best service in our power, and we guarantee fair and equal treatment to all. When another anniversary rolls around,—that we may look back upon a year of unprecedented prosperity and plenty for all the people in our glorious country is the sincere and heartfelt wish of THE NEW YORK CLIPPER.

ELLA GALVIN SERIOUSLY ILL.

Ella Galvin, of John and Ella Galvin, who was playing the leading role in the popular tabloid, "Little Miss Mix-Up," is seriously ill in Chicago, and her condition is critical. The entire company is laying off on that account, and all bookings have been canceled.

AL. G. FIELD

GREATER MINSTRELS

THE BETTER KIND

The world has laughed at and applauded them for twenty-eight years

"THERE'S A REASON." AND HERE ARE SOME OF THE "REASONS":

EDWARD CONARD, Manager

THIRD SEASON

The Grand Man From Grand Rapids

BERT SWOR

PRINCIPAL COMEDIAN

THE SCOTCH MINSTREL

JOHNNY DOVE

COMEDIAN AND PRODUCER

"MINSTREL" BILLY CLARK

"I'M HERE"

San Francisco's Celebrated Son

WM. H. HALLETT

INTERLOCUTOR EXTRAORDINARY

THE INTERNATIONAL TRIO

THE THREE LYRES

HARVEY

HENDERSON

LEWIS

Return to Europe at end of season for an extended tour. Booked Solid until June, 1916.

Herbert Willison

SOPRANO AND YODLER

THAT DELIGHTFUL DELINEATOR

WEST "BUD" AVEY

HE'S FROM HOUSTON

E. W. VON BERGGRUN

DRAMATIC BARITONE

THE BANDMASTER

WM. WALTERS

Using C. G. Conn's Gold Instruments, the best in the World. Manufactured at Elkhart, Ind.

DENNIE RYAN

CHARACTER WENCH

BOUI MACK

FEATURING FEMININE FANCIES

JOE McCARTY

ARNOLD and WHITE

EDDIE UHRIG

COMEDIAN

FRANK BROWN
FRANK MILLER

HE COMES FROM CORNWALL

BILLIE ARGALL

LYRIC TENOR

IT'S 19 YEARS NOW

PAUL LA LONDE

BASSO AND VOCAL DIRECTOR

HENRI NEISER

Singing and Dancing Comedian

A "LEADER" WITH A LEADER

THOMAS P. ROPER

MUSICAL DIRECTOR

BIRCH LOGAN

VOCALIST

FRANK RIZZO

A MAGICIAN OF MERIT

IN THE TEMPLE OF TERPSICHORE

HARRY YOUNG
HARRY CLEMINGS

THE SONG THEY ARE TALKING ABOUT AND MOST BIG PERFORMERS ARE USING

CROSS THE GREAT DIVIDE I'LL WAIT FOR YOU

REVIEW —OF— CIRCUS NEWS

From The Clipper, Beginning February, 1961
1968—Continued.

One of the Rizzelli Brothers met with an accident while doing their gymnastic performances at Mozart Hall, Cincinnati, O., on March 26. It seems that he was unable to maintain his balance while standing on his brother's head, and fell, apparently unnoticed by the spectators, striking with great force his head against the floor, and causing him to faint. Several physicians were in the hall at the time, and contributed their services to the injured man, who, we learn, was not seriously hurt.

Bryan's Caravan Circus and Menagerie, which starts from Philadelphia, Pa., and makes its first stand at Newburgh, N. Y., on April 20, makes a detour of New York State. This concern is one of the largest and best organized of any that will be on wheels this summer, embracing every species of beast and bird known in natural history, together with handsome dens of wild animals that will challenge comparison with any other collection on the road. The equestrian corps will be first class, led by Robert Stickney, who was awarded the prize gold medal at Paris, as the champion pad rider. Mr. Stickney is also one of the best vaulters at present in the business. There are many others of equestrian, acrobatic and gymnastic renown in the organization. No better "head men" are attached to a similar organization than John Bryan, as proprietor; Frank Kelsch, manager; Charley Castle, contractor, and Doct. R. P. Jones, master of publication.

The Golden State Circus opened at Sacramento, Cal., on March 12, under the management of W. B. Blaisdell. In an amphitheatre erected on Sixth Street, between K and L streets, and capable of holding about eight hundred persons. At the termination of their Sacramento engagement they were to start upon a tour throughout the interior of the State. George Constable is the equestrian director and clown. The company also includes: James Leroy, hurdle and bar rider; Wm. Franklin, principal rider; James Lee (not one of the numerous Lee family), John Taylor, tumbler, and the Siegrist family. James Beebe and John Godley are leaders of the band. The ring stock includes eight horses and a trick horse. The round top tent is eighty feet in diameter, and there are five luggage vans, a passenger coach for the company, and a light band chariot to hold twelve persons.

George W. Sears, well known in the circus and menagerie business as the "Lion King," died at Augusta, Ill., on March 28, of consumption. He was born in Massachusetts, was about thirty-two years of age, and had been in the business since boyhood, his father being an old showman. In the Spring of 1893 he joined the John Godley Menagerie at Delavan, Wis., with whom he traveled two seasons, after which he went to Cuba with Spaulding & Rogers, taking a den of performing lions with him. In the Spring of 1895 he was with the Dan Rice Show. The following season he joined the Yankee Robinson, with whom he remained until his death.

Dan Rice's Circus and Menagerie commenced operations for the season on March 30, opening at Washington, D. C., for six days. In consequence of the very large number of strangers in the city, attending the trial of the President, business has been far better than was expected. On one occasion many were turned away, standing room not being available. The company makes a very fine appearance on parade, being attired in dresses new and gorgeous. The menagerie is composed of rare beasts and birds, occupying twelve cages. Our correspondent, "Norice," writes: "I attended on the evening of March 31, and found the canvas a mass of human beings. After the entire, the Delevanti Bros. (H. W. Penny and Lewis Kline) appeared on the trapeze and executed a variety of new and thrilling feats. B. W. Perry and his little daughter, Minnie, followed in a prettily arranged two horse act, which preceded some amusing business on stilts by W. C. Young. Little Minnie then appeared with her two ponies, 'Pink' and 'O'Brien,' and received liberal applause. The trick horse, Stephen A. Douglas, was next introduced by Dan Rice, after which Fred Barclay, a very clever rider, appeared, but his horse being one entirely new, never having been used under canvas, did not awaken much enthusiasm. The Delevanti Bros. were then announced for performances on the horizontal bar. The introduction of the wonderful blind horse, 'Excelsior Jr.' by Col. Rice, was followed by a laughable pantomime, after which the educated mules, 'Pete' and 'Barney,' performed their original specialties. Wm. Kennedy, clown, appears in original sayings, and cleverly sings a comic song. John Trowalla is master of the circle, and Prof. F. M. Nash has charge of the baby elephants. In the side show is exhibited a very remarkable curiosity in the shape of a learned pig, which is really worth seeing. The following is one of the many acts per-

WHEN WE HAVE A COMEDY SONG IT'S USUALLY A REAL ONE

Featured by real singers such as BESSIE WYNN, MARY ELIZABETH, ED. MORTON, JACK WILSON, Etc.
If you want to get "Even" more time and "Even" more money, sing "EVEN WITH STEPHEN."

SHE GOT EVEN WITH STEPHEN

LYONS and YOSCO'S BIG MARCH HIT

I'M COMING BACK
TO DIXIE AND YOU
SOME SONG

formed by Mr. Pig: Numbers from one to nine, including a cipher, are placed on the platform, and a visitor is asked to give the year in which he was born. The age of the person is then correctly given by the pig's drawing from the numbers placed before him.

The Orton Brothers' Circus and Egyptian Caravan, with six camels, was at Fort Smith, Ark., on March 29. The company starts out from Leavenworth, Kan., about May 1, on its Summer campaign. The show was water bound, and for two weeks was away from its bills in the Southwest of Arkansas. The manager is Dan Orton; treasurer, H. Orton; equestrian director, Miles Orton. W. Cole and Miles Orton have the side shows.

Yankee Robinson, one of the liveliest managers in the circus business, having organized one of the best and most complete equestrian exhibitions that has ever traveled a turnpike, has got under full sail, and we are informed that he is meeting with success through Illinois. The Yankee appears to understand the value of a printer's ink, for he is said to have one of the finest collection of pictorial bills, both in design and finish, ever placated upon a billboard by any concern. The following notices of the Yankee's specialties we clip from the Quincy, Ill., papers.

"The Greatest Wonder of the Century.—Those who witnessed the procession of Yankee Robinson's Grand Consolidated Show when it made its gorgeous entree into our city Friday, will, we know, agree with us in pronouncing it the greatest wonder of the century. Wonderful because of its gigantic magnitude, and the wonders that are consolidated under its name. Never has such beautiful women and renowned men been gathered in one show as were to be found in the train of the indomitable Yankee Robinson on the occasion of his entree into Quincy. Never have we, in metropolis or village, looked upon such a string of chariots, fairy cars, coaches, carriages, wagons, omnibuses, ambulances, etc., as were to be seen passing through our city on this memorable day.

"Long and faithfully did we gaze upon the beauties and curiosities of this wonderful combination, and so extensive was the same that we had grave fears as to whether the end of the grand and gorgeous vehicles would ever come. Great and glorious was the procession, and Yankee has good reason to feel proud of the outpouring of young, old and indifferent who gave him such an enthusiastic reception on this, his first appearance for the season. When his wild and tame animals, his beautiful actresses and athletic actors, acrobats and gymnasts, and his beautiful Arabian horses and ponies were gathered under the grand pavilion in the afternoon and evening, the enthusiasm was even more spontaneous and universal than when they passed along the street.

"Inside the mammoth pavilion, the largest ever built in America, all was a mass of living, laughing, joyous people, who sat through the entire performance, growing fat over the feast of fun and mirth that the exhibition produced. Everything was superior, from the world renowned Melville family through the entire list of actors and performers. The rendition of 'Undine,' in which appears a score of beautiful girls dancing the ballet, and also the uproarious 'Can Can.' Considering Yankee Robinson's Show from the time it made its grand entree into Quincy until it closed its four excellent performances,

we must say that it surpasses in grandeur and magnificence anything the American people have ever witnessed in the show line, and in saying this we but give the verdict of the people of Quincy. Yankee leaves us to-day for Camp Point, but he carries with him the assurance that whenever he returns to our city he will receive a generous reception. Vice to Yankee Robinson."—Daily Herald, May 3.

"Yankee Robinson's Show.—The unique show of Yankee Robinson was exhibited yesterday, for the first time this year, and

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GEORGE W. MEYER MUSIC CO.

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NEW YORK, N. Y.

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we may as well say for the first time, unqualifiedly, for, although Yankee Robinson has visited us with his circus several times before, yet our citizens had never seen this show till yesterday. They had previously seen a part of it, but the whole stock company has been so much improved and augmented, the cortege and train of wagons so changed and magnificently arranged, and the general paraphernalia so much increased in brilliancy and show, that one, in remembering that it has not changed its name, is reminded of the colloquy between the meta-

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CASINO (Charles H. Waldron, mgr.)—Last week the Girls from Starland made merry to large gatherings. Will Kennedy was with them, to strow those constellations with the light of his humor and foolery. The secondary stars, so to say, were also plentiful. The Star and Garter Show has the stage this week, and right on the heels of the organization are the American Beauties.

GAITY (George R. Batcheller, mgr.)—A great show in town? Is the information passed around when the Social Maids appear. They are here current six days George P. Murphy was some star last week, with the Broadway Girls, one of the shows that has a kick with something behind it. The Taxi Girls are following in.

HOWARD (George E. Lothrop Jr., mgr.)—The Robinson Crusoe Girls, who are here for the week, are always pleasant visitors. Cora Livingston, female wrestler, and termed by Fred Doherty "queen of all mat grapplers," holds over for a second week. Others occupying the stage are: Mlle. Martha and Sisters, Gilmore and Castle, Johnny Reynolds, Temple and Huff, McKlissie and Shadley, Teddy Burns, and feature Howard's pictures. Folio of the Robinson Crusoe Girls of 16.

GRAND OPERA HOUSE (George E. Lothrop, mgr.)—The Honey Girls divided honors last week with "Traffic in White Slaves," pictures. Special nights, however, proved to be the unexcused ones of the week. On one of these nights the "Grand Opera" is the place to go. "A Trip to Paris" Co. is slated for current week, and the incoming attraction is the Robinson Crusoe Girls Co.

KEITH'S (Harry Gustin, mgr.)—This week's bill is headed by William A. Brady's vaudeville production, "Beauty is Only Skin Deep." Others are: Laddie Cliff, "A Telephone Tangle," Frederick V. Bowers and company, Paulson and Goldie, the Patricks, Mabel Sherman, Lane and O'Donnell, and El Rey Sisters.

CHURCH (Victor J. Morris, mgr.)—Located here for three days of this week are: Gladys Vance, Oliver-Armando Troupe, Bernard and Harrington, Anderson and Holmes, and Elsie Berge. To be seen and heard are: Nana and Alexis, Les Cerados, Ingels and Redding, and Wormwood's animals. For the remainder of the week: Gladys Vance, Oliver-Armando Troupe, Bernard and Harrington, Anderson and Holmes, and Elsie Berge and posing dogs.

BIJOU (J. W. Craig, mgr.)—Under the new administration this old playhouse has certainly come to the age. The local theatre followers have got to be shown "once in a while, and Mr. Craig is of the opinion to "show 'em" all the time. The bill this week includes: Plunkett and Daly, Chatterbox and Giegler, Martin and Perkins, Bill Moore, Moore and Marion, and Marjorie Clifford.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Feature pictures seem to predominate here, as "The White Slaves of Paris" is heavily billed. "Tale Motoring," Ray and Edna, and "The Girl and the Crook," Martin and Elliott, Ollie White, and the Lucados complete bill.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 9: P. M., Herbert and Denney, Juvenile Folks, Unkle and Irwin, Mr. and Mrs. Eldon, Wiley, Braxton and Carter, and Max's Circus.

SCOLLAY SQUARE (Gordon & Lord, mgrs.)—Geo. Randall and company, Apollo Trio, Seven Whirlwinds, Page and Newton, Harlow and Burt, Milano Opera Co., and Dr. Percy Starnes, former organist of Royal Hall, London, in organ recital.

SHAWMUT (H. A. Chenoweth, mgr.)—Week of 9: D. M., Meegan, May and Little Burns, Jason and Jason, Valley Forge Comedy Quartette, Ted and Clara Steele, Ed. Zoeller Trio, O'Brien and Brooker, and Ruth Wade.

THE OLD SOUTH, Washington, Huntington Avenue, South End, New Back Bay, Star, Unique, Conique, Apollo, Dreamland, Olympic, New Folks, Unkle and Irwin, Mr. and Mrs. Eldon, Wiley, Braxton and Carter, and Max's Circus.

THE PLYMOUTH, the engagement of Margaret Anglin has been transferred to the Cort, and will begin 23. Miss Anglin will appear in a Shakespearean repertoire. James Sheegreen is in town looking after the preliminary arrangements.

MANY prominent Bostonians spoke at the Shubert on the afternoon of 3, at a meeting in honor of Forbes-Robertson, which was arranged by the Drama League of Boston, to signalize the last appearance here of the great English actor. It was a glowing tribute.

It is reported that Mrs. Fiske is to visit the Hub in the near future, and appear in a revival of "Mrs. Humstead-Leigh." The theatre to be played is not mentioned.

SOME of the plays soon to be produced at the Chitlle Square are: "Samson," "Just Out of College," "The Ghost Breaker," "The Thief" and "Glancarty."

The appointment of J. W. Craig, who has been superintendent of Keith's Theatre, Boston, for many years, to the position of manager of the Bijou Theatre, in this city, which is also controlled by the Keith management. He is the right man in the right place. A decided change has already been noted in the calibre of the show given at that house under the guidance of Mr. Craig.

The Finlay Sisters and O'Connell were one of the best singing and dancing acts seen at Crescent Gardens, Baverly this season. The act seems to be different from others seen.

The enterprising Manager Chenoweth, of the Shawmut, announces special feature photoplays of three, four and five reels will be shown in addition to the regular show, commencing 16.

HAP WARD'S SHOW, "The Trouble Makers," with those sterling comedians, Raymond Finlay and Tony Williams, play the City Theatre, Brockton, week of 9. The company is booked for the Butterfield Circuit commencing March 5.

"DADDY LONG LEGS," Henry Miller will appear in his new production Feb. 19, at the Apollo, Atlantic City.

NEWS OF THE WHITE TOPS.

BY FLETCHER SMITH.

From all parts of the South come reports of bad business and now that the State of Florida has levied such an exorbitant license upon all shows, both large and small, it is a hard proposition to get around, especially for the two-car aggregations. It was a surprise to hear of the closing of the William Todd Show, for it was looked upon as one of the big money-makers of the South. Mr. Todd was doing bad business, and finally decided to lay off until Spring. He closed at Griffin, Georgia. On the last day of his season his handsome car was partially destroyed by fire. How the fire originated is not known. He is negotiating for the purchase of another and even more commodious car than the one just destroyed.

Dave Gillespie, who was a few years ago side show manager of the Sparks Show, and who has been running a small wagon show, Winter and Summer, through the South, is one of the fortunate ones to keep going and make expenses at least. He uses a novel method to get by, without paying the regular circus license in this section, by billing his show as Gillespie's Theatre Shows. Dave, it will be news to some, is a proud father.

Stoddard and Wallace, last season with the Sparks Show, have signed up for next season with the Downie aggregation. "Doc" Stoddard will be producing clown, and writes that "Toy" will not have to do the fat policeman on the track. They are running a show in Indiana this Winter, and doing good business. Captain Wesley and his seals also go with the Downie Show.

Cal Towers will have a strong line up with the side show, with the Sparks Show, the coming season. P. G. Lowery will furnish the band and the minstrel show, but himself remains with the Wallace Show.

From a reliable source comes the intelligence that the Wallace Show next Spring will be on the Sunday school order, and to bear this rumor out comes the news that most of the lucky boys have signed up with other shows.

Jim Randolph, who has been with the Sparks Show for the past ten years as boss bilpster, will blow into quarters a little earlier than usual this Spring, to superintend the overhauling of the new advance car.

Jim is slated, it is said, as manager of one of the two advance cars, and his friends are pleased to hear of his promotion.

My old friend Frank Stowell has at last tipped himself off, and now if he would only state where he is going for Spring, we would be satisfied. Frank and Charlie Banks and myself were with Sig. Sautelle, in wagon show days, when Tom Finn ran the kid show and Charlie Ewers was equestrian director. Billie Lorenze was equestrian director, and Capt. Pierre did the high dive as a free attraction. Lorenze and Ewers retired long ago, the former at present being engaged in the grocery business in Pennsylvania. Dave Haley was the general agent, and it is a fact that Sig. cried when he steered him up in Maine for the first time, thinking he was getting too far away from Syracuse. But Sig. made most of his money up in that country, and his name is a household word there even now.

And that reminds me, there is going to be merry war up in the New England States next Summer. Here is a partial list of the shows that are booked for that section: Downie, Wheeler Bros., Tompkins' Wild West, Howe's London, the Singer Show, Frank A. Robbins and the Sig. Sautelle outfit. With the exception of the Howe's London, all of these are the same size, namely, ten cars. Bert Rutherford and Frank Frink have already started the skirmishes and it is said that Downie will beat them all into Maine. Just as a pointer, I received a letter from an old-time trooper, Fred H. Miliken, who was with the Main Show but who is now located in Eastport, Maine, and he states that conditions are bad in that State and particularly along the Eastern coast. The sardine industry was a flat failure last season owing to the scarcity of fish, and money is pretty scarce up there just at present.

"Buster" Young, partner of Walter Young, producing clown with the Sparks Show, was recently, in New York, to Mr. Young's sister, a non-professional. She visited the show last season and made a host of friends. She is pretty and accomplished, and a skillful amateur photographer.

It is rumored that C. S. Clark will not be car manager of the new advance car of the Sparks Show the coming season, but who his successor is has not been announced as yet. L. C. Gillette, who was assistant manager of the show, is also to transfer his associations, going out as general agent with a Wild West show.

Salisbury is to hold a big county fair next Fall, and the fair grounds now used as Winter quarters by the show, have been taken over by the new Fair Association. This probably means that the show will seek a new location for next Winter. If a change is made, it is a safe bet that Sparks chooses some spot in the North.

It was with a feeling of genuine sorrow that his friends here learned of the death of Charles E. Griffin. He and I were together with the Wheeler Show, and put in a delightful season. Mr. Griffin was a splendid man, a true friend and a perfect gentleman at all times. He was a personal friend of the late George Sanger, and visited with him during the Winter lay-off of the Buffalo Bill Show on its European tour. It was the late British showman that taught him most of the French he used in making his side show openings, and he always spoke in eulogistic terms of his noted friend, Mr. Griffin, besides being prominent in the circus field, was for two seasons identified with a wagon show "Uncle Tom's Cabin" Co., and toured New York State to good business. He put Southern New York, on the map, and he told me that he used to receive a wagon load of mail every day from his small order business. He was pretty near the originator of this business, and made a small fortune out of it.

The Williams Vaudeville Company, that took the road for a tour of the South after the close of the Rents Bros. Show, is no more. Dick Williams is in Chicago, and his partner, R. A. Mills, in Winston-Salem, N. C. By the way, the latter married the young daughter of Mrs. Williams soon after the close of the show, and Earl Johnson, who was ahead of the show, and also financially interested, is spending the Winter in Florida.

The performers with the defunct Lowande Robbins Show attached the show property in Brunswick, Ga., but, up to this writing, had been unable to secure anything from the process.

Jack Phillips has his hands all filled for the Sparks Show, and writes that he is now enjoying himself at his home in Columbus, O. He is coming on to Salisbury three weeks ahead of the opening, to run around the fair ground track three times daily, to work off some of his superfluous flesh. Jack is "way up over the two hundred mark" now.

The Sparks Show will have the big concert feature this season, a boxing kangaroo. Herr Fritz Brunner will break the animal if it don't break him, and may yet develop into a new white hope.

Bert Mayo is busy at the quarters breaking in new pony acts. He will present this season two menage horses, the bucking mule and the pony on the revolving table. His wife will also appear in the ring with a menage act.

Jethro Almond, who has successfully managed a three-car tent show in the South for the past few seasons, is this Winter appearing in the North Carolina Opera House. He

has two cars with him and is doing good business. The Simpsons, Ed. and Josie, recently joined to do their impalement act and concert turn. They were with the Rents Show last season.

Ten weeks more and then there will be something doing. "I'm going to start saving from the first day. No more Winters like this." How many times have you said that, and how many times have you deceived yourself into believing it. It is worse than a New Year resolution, and a darn sight harder to keep.

I had almost lost track of my old friend, Frank B. Hubin, but I hear that he is no longer at Atlantic City and is now managing an opera house at Pleasantville, N. J. It is not many years ago that Frank was working for Boston, in the zoo placed in the old public library in Boston. Then he ran a gypsy camp, a sort of a store show, in the New England States, and I was his advance and press agent. He made a big success of it, renting vacant stores and fitting them up with small evergreen trees to represent a miniature forest. Small tents under the trees contained fortune tellers and palmists, and every patron had their mits read free. It was a fad all over New England, and there were half a dozen places doing a rushing business on Tremont Row, Boston. He next transferred his camp to Atlantic City, and made good there. His venture with "Uncle Tom's Cabin" did not pan out much, but I reckon he made a swell Legree. George Forepaugh, now with the Tompkins Wild West, was manager or advance agent, I am not sure which. The only thing that prevented Frank from being mayor of Atlantic City, at one time, was the fact that he would not run for the office and was content to remain a member of the fire department. Good luck to Frank and his estimable wife, and may he never have to send me another ticket up in the wilds of Vermont. Remember that Frank.

Harry Crawford, a wire walker, who works in girl make-up, had them all guessing at the local vaudeville house here last week. He is some wire walker and makes some classy girl. He goes next season with the Sun Show.

Last season's band boys, with Director Phillips are pretty well scattered this Winter. Irvin Tuttle has been seriously ill at his home in Indiana, but is much better just at present. Schneck is ill at Altura, Tex., and Guy Wimmer is getting a new venture with a show at San Antonio. Mike Leopole is in Savannah. Will Green at Willimantic, Conn.; Charles Williams, at Richfield Springs, New York, and married. His trouping days are over for the present at least. Guy Cohen, who used to be with the Winter show, is in Birmingham, and chumming with "Slim" Lapiere, who has a fine job in the steel works. Bill Yates is putting in the Winter at his home in Danville, Va., and all mail for the popular director should be sent to 941 Caldwell Avenue, Columbus, Ohio.

AN INTIMATE RECOLLECTION OF FAMOUS SHOWMEN.

BY FLOYD KING.

The good old circus with its gold and gleam and glitter never seems to pall on the dear public. Once a year everybody goes to that popular form of entertainment. Times were when church-going people used the alibi that they were carrying the children to see the animals. But those were in other days. The Methodist Church was the last to remove the ban which placed it in a relation of the church rules to attend a circus performance.

Shakespeare says that "It is meat and drink to see a clown." The funny fellows tell us that "it is meat and drink to be a clown." And there you have it from both sides.

However, great and wonderful the circus performance is itself, it can hardly be compared with the wonderful system and business which dominates every part of the great organization. To-night the circus may play in a quiet and unpretentious village, maybe in the shadow of a great mountain, or overlooking a picturesque river; to-morrow it may be across a couple of States more than a hundred miles away in a great city. The thousands of people with the hundreds of horses, animals, the four trains of cars, the hundreds of wagons and parade chariots and acres of tents have been transferred in the stillness of the night. The performer awakes in his berth and looks out upon new scenes, new faces in a strange land. Surely there is something mythical about the circus.

But to the man who is responsible for the wonderful circus organization, the one who makes it possible for the small boy of six and others of sixty to be happy at least once a year, credit must be given. The most wonderful man of all is the power that directs. The circus owner, and he is generally the manager, is the most wonderful part of all the circus. There is an old saying among troopers that one who makes good in the circus business can do the same in any other line of work. The best examples of this is to notice those who have deserted the "white tops" for other lines of work. Almost invariably they are successful. The circus makes peculiar demands upon its followers. The life is hard and the work is hard. One must be skilled in many lines of endeavor and human nature to successfully yield managerial ability.

Among the dead showmen James A. Bailey is generally spoken of as the greatest. I am among circus followers. The layman labors under the delusion that P. T. Barnum was the greatest. Mr. Barnum was played up stronger in the newspapers than his own show. He was the feature attraction. Mr. Bailey shunned the limelight of publicity. But when Barnum died the layman labored to note that his death received more space in the newspapers than did that of U. S. Grant, former president. The comparison is made because these two great men passed away about the same time.

I never knew Mr. Barnum, and I therefore cannot write anything that I recall of him. I first met Mr. Bailey soon after I entered the newspaper field as a reporter. He is never forget the time. It was a beautiful Fall day in the latter part of October. The air was crisp and the sun glistened with radiance on the tinselled beauty of the longest parade I ever saw. It was headed by Mr. Bailey, who rode his favorite horse. It was fitting that he should have led the parade of which he was sponsor.

I was seventeen years old and I had never seen a circus. The city editor of my paper sent me out to "cover" the show and get an interview with Mr. Bailey. Today Hamilton did the introducing, and Mr. Bailey invited me into the ticket wagon and told me his life story.

It is familiar to all circus followers. How James A. Bailey arose from a humble billposter to the ownership of two of the largest circuses on the road at the time of his death, in addition to controlling interest in the Buffalo Bill Show.

Mr. Bailey said that he alone was not responsible for his show but the men under him. His success was due to the fact that he knew how to judge competent men who served under him. Napoleon, too, attributed his success to his lieutenants. Physically, James A. Bailey was a frail, delicate man. He weighed less than one hundred and twenty-five pounds. In conversation he was slow of speech. He generally shunned the public.

The Sells Brothers, Adam, Lew, Peter and Ephraim, were the sons of a Methodist preacher who rode in a circuit in Ohio as big

as some of the Texas counties. The boys left home to peddle Bibles. It proved rather slow, and they began to sell electric belts. They accumulated enough to get a couple of wagons and they organized a wagon show. The boys were very illiterate. It was an old saying that Lew did the figuring for the boys. Before the last of the brothers passed away, ten years ago, he had the satisfaction of knowing that he directed one of the biggest and best circuses in the world. Perseverance and hard work was the only slogan of the Sells Brothers.

Adam Forepaugh, the Philadelphia butcher, did much to elevate the standard of circuses. He was the first to carry a real menagerie with a circus. He introduced many novel features with his show. He talked and acted like a Bowery tough. But he had a heart of gold, and was ever ready to help a brother showman in distress. Charley Davis, the old circus press agent, now living in retirement at El Paso, Tex., tells an interesting story of Adam.

Along about nine o'clock every night," said Charley, "Mr. Forepaugh would leave his big arm chair at the front door. Preparations were being made to pack away the menagerie. There was always an army of small boys around the door.

"Get in dere!" he would say, with a great blue at de corner, "an get in dere quick or I'll tan yer hides." It is useless to say that these small boys never waited to have their hides tanned. And then the old showman would sit down in his armchair and chuckle good naturedly.

Mr. Forepaugh's vest pocket was noted. He called it his private bank. Of course, the usual receipts for the day were recorded by the bookkeeper, but of the side issues, money that came to him from various sources, like privileges for elephant banners, he would plant in his vest pocket. As long as he operated his show he allowed tickets to be sold on the outside, before the wagon opened, for an extra ten cent piece. Every year he said that he was going to eliminate it. But when the ticket sellers would come around to Winter quarters with several hundred dollars advance money for the outside privilege, he would weaken.

Among the living showmen is B. E. Wallace. The story of Mr. Wallace's life, his struggles and misfortunes, is enough to give courage and hope to every American lad. From a pony boy he eventually became the owner of a dandy stable in Peru, Ind. He sold some horses to a small circus owner and took a mortgage on the show which fell into his hands.

There was, while he remained in the business, nothing about his show that Mr. Wallace was not familiar with. He was sixty-three years old, but they called him the "liveliest" man about the show. It was not an uncommon sight to see him help unloading the show in a case of emergency. He was modest, retiring, and did not like to be pointed out as "Mr. Wallace."

Once in a Pennsylvania town the business was not up to the expectations. In other words it was a "bloomer." I was standing in the "big top" and the governor came in. "Well, the natives can look long and good for these will get another chance to look," he said solemnly.

At another time there was a great dearth of workmen of "rough necks." As I was going on ahead to a big city where we were to show several days later I suggested to Mr. Wallace that I could put an advertisement in the paper for workmen.

"H—," he said. "The people we want don't read the newspapers."

It struck me as a bit of philosophy. The Ringling Brothers are the wonder of the circus world. Quiet, mysterious, and assuming. There are four of the original brothers living, Charley, John, Alf, and Alf. T. Otto Ringling, one of the original brothers in the partnership, is dead, and his place is filled by Henry, always connected with the show. The organizations they control bear many evidences of their ability and power.

Eddie Arlington, of the Miller Brothers & Arlington's 101 Ranch Wild West, arose from a 24-hour man with the B. & B. Show. His father before him, George Arlington, still in active harness, had the privilege of bearing many evidences of their ability and power. Show through Europe fell largely upon Mr. Arlington.

Al. G. Barnes is a good example of the pluck and luck characteristic of a showman. Half a dozen years ago he was "clean," and today his wealth is near half a million. He is a Canadian by birth. Mr. Barnes learned most of his experiences playing the lumber and mining camps of the far Northwest. He started life as a showman with a trained dog. He gave the natives of Salt Lake City their first look at a "motor."

Jerry Mugivan, who, with Bert Bowers, owns the Howe's London and the Robinson Shows, is a showman that must be reckoned with by the circus giants of the future. Jerry started life as a news "butch" on the "Frisco out of Kansas City. Harry Tannen, associate owner of the Sells-Floto-Buffalo Bill Show, did not know what a "half hitch" was when he bought his circus. Ask him anything about a show now. He began life as a Chicago newsboy, and later became a bartender, before he broke into the newspaper field. When an employe tells him that a thing cannot be done he says, "Why not?"

A CURIOUS WAGER.

One day our boy came running into our tent, screaming at the top of his voice that "a senior was coming!" He was very excited and going outside, we saw a strange approaching. He greeted us with a "Good afternoon, gentlemen!" What a thing it is, out in the backwoods of the world, far away from one's own people and country, to be spoken to unexpectedly in one's own native tongue! One does not realize, until far removed from civilization, how dear and familiar one's own language can sound.

This man was a German named Karlos Koch, and was on his way from Buenos Ayres to New York on foot. It appeared that he was doing it for a wage of fifty thousand pesos Argentine money. He told us that his time was limited to three years, and that he had to reach New York by July 1, 1914. Should he fail to do this his energies, from a pecuniary point of view, would be wasted. He had already passed the worst part of the road down in Bolivia, but had still some nasty places to negotiate in Ecuador and Colombia. He said that he was eagerly looking forward to getting on to the railroad in Mexico, as there the walking, following the line, would be easy. He spent after daybreak set off once more. For some time after he left we watched his solitary figure climbing the mountain-side. His undertaking was a plucky one, for whatever money he required on the way he was, according to the terms of the wager, obliged to earn.—From "Across the Andes," in the February Wide World Magazine.

"PUTTING THE CART BEFORE THE DOGS."

A rather unusual manner of locomotion is the dog-cart of Edwin J. Gould, a cripple, who has traveled over most of the Western States. He is now on his way from San Diego to Portland, Ore., a distance of sixteen hundred and fifty miles. The dogs are harnessed, not in the ordinary way in front of the cart, but in the rear, and shove the vehicle along. Mr. Gould sits in the cart and steers it by a wheel similar to the steering apparatus of a motor-car. The harness is made especially for this outfit, and was designed by Mr. Gould, who is a great lover of dogs and takes immense pleasure in his travels with them.—From the Strand.



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MANAGER and PRODUCER OF VAUDEVILLE ATTRACTIONS

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PETE MACK

ARTISTS' REPRESENTATIVE ALWAYS PLEASED TO HEAR FROM BIG FEATURES

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HARRISON GIRLS

(BANJO GIRLS)

HARRISON GIRLS (always working)
 HARRISON GIRLS (the Original Quaker Girls)
 HARRISON GIRLS (the Dames with the Diamonds)
 HARRISON GIRLS (still Plunking the Banjos)
 HARRISON GIRLS hope New York Clipper will live forever
 We don't care for our names out in electric lights. HARRISON GIRLS

HOW THEY GOT ON THE STAGE.

GUS HILL.

You wish to know how I came to go on the stage. My father was a furniture manufacturer in New York, and his lumberyard in the rear of our home, together with the stables and saw mill. All the boys in the neighborhood made the lumber yard their playground. We had a gymnasium over one of the stables where the boys wrestled, boxed and fenced. I took to collar and elbow wrestling and club swinging. I got to be an expert with the clubs, gave exhibitions at amateur entertainments. Every time a fireman or policeman lost his life and left a widow, the boys of the neighborhood got up a benefit for the widow and orphans. As a rule, if an East Side benefit was given, it was at Turner Hall, on Fourth Street. If for some one on the West Side, it was given at Dramatic Hall, on West Houston Street. It was at one of these benefits that I was selected to give an exhibition of club swinging at Madison Square Garden for the benefit of Billy Edwards, the champion lightweight of his day. My success was such that I was engaged to appear in vaudeville, then called variety. I toured the country for some time and had club swinging contests from Maine to California. Was engaged with several traveling variety shows, and after three years of touring I organized a burlesque company, featuring May Adams and Lillie Allen for one season. After that I organized a vaudeville company, Gus Hill's World of Novelties, with such artists as: Weber and Fields, Montgomery and Stone Haines and Vidocq, Lottie Gilson, McAvoy and May, Sheridan and Flynn, Jimmy Hoey, Nat Willis, Billy Carter, Charley Case, etc. I also organized another variety company, "New York Stars," then "Vanity Fair and Gay Masqueraders," two burlesque shows. I also launched "McFadden's Flats," and Owen Davis' first play of "Through the Breakers." After that, in rapid succession, I produced "Man's Enemy," "Happy Hooligan," "Hot Old

Time," "Spotless Town," "Gay New York," "The Smart Set," "Alphonse and Gaston," "The Lilliputians," "Over the Fence," "Lost in the Desert," "Midnight Meldens," "Tammany Tigers," Joe Welch, in "The Shoemaker," Arthur Donaldson, in "The Wanderers," and last, but not least, that remarkable box office attraction, "Mutt and Jeff," of which six companies are playing Bud Fisher's creations to the most phenomenal business known in the history of theatricals. Have several new productions in active preparation, the next one is Geo. McManus' latest success, "Bringing Up Father." Am a stockholder and interested in over twenty theatres. This is the story of my career from the time I first appeared upon the stage until the present time, a period of over thirty years.

J. BERNARD DYLLYN.

A talk with J. Bernard Dyllyn is like a perusal of an old volume of memoirs of stage favorites. Dyllyn belongs to the old school of performers in every sense of the word, and he can recall off-hand the real names of every stage favorite, distinguishing from their stage names, and gives the romances of each, about which the public knows so little, unless it finds its way into the court records.

Mr. Dyllyn graduated into the ranks of his profession through sheer hard work and natural ability and inclination. He is a native of Brooklyn, but at the age of nine years and gone to San Francisco with his family, the Civil War being in progress at the time and the journey being a perilous one. In the Golden Gate City, Dyllyn mastered the trade of gas-fitting, and now he laughingly tells managers, when they offer him a cut-rate salary: "I can make more than that plumbing. I'll go back to my old trade," and the reply usually brings the requisite salary, for the managers are nearly all aware that in forty years of successful stage work Dyllyn has accumulated a "financial independence" equal to that of Hap Ward or any other player, and that he

plays merely to keep his mind occupied, and to avoid what he in his droll way terms "the indolence of the idle rich."

It was while working on one of San Francisco's first skyscrapers, fitting in gas pipes, that Dyllyn received the suggestion to go upon the stage. Fellow workmen who heard him singing at his tasks urged that he was better than most of the variety hall singers, and kept continually suggesting that he try for the stage. Just to test his singing power Dyllyn would frequently arise in the music halls and sing airs the orchestra were playing until he was offered a salary to sing nightly in one of them.

With the confidence born of this success he applied for time at the Bella Union, the larger of the two vaudeville houses in San Francisco at that time. The Bella Union was conducted by Sam Tetlow, who gained national infamy through shooting his partner, who spent his vast fortune to escape the gallows for the crime. Amella Sumnerville (Alice Shaw) was the leading spirit of the big Bella Union, and one of the feature acts for a whole year was the Great Levantine, Levantine being the stage name of F. F. Proctor, owner of the F. F. Proctor enterprises, and one of the big men controlling the vaudeville business in the East. Tetlow, while he was pompous and never went behind the curtain line, was kind to Dyllyn and gave him his first opportunity, and years afterwards, when Tetlow had expended his fortune to escape punishment for killing his partner, Dyllyn met him selling lottery tickets in the street, and had the opportunity to return Tetlow's kindness. From the Bella Union Dyllyn worked Eastward, and has occupied a niche, all his own, in the profession. His last appearance here this season was in Coban's company, "Johnny Jones," and he has been identified with every star and producer in the profession, his work recently eliciting a splendid eulogy from Samuel Gompers, president of the American Federation of Labor, in Washington.

CAPT. ADAMS ON TRAINED SEALS AND SEA LIONS.

During a recent interview with Captain C. F. Adams, manager for Odiva and her trained sea lions, a CLIPPER representative requested the captain to give THE CLIPPER readers a little of his experience in the show business.

The captain said: "I have been in the show business practically all my life. In the early eighties I started out with trained seals. Also for a number of seasons I was lecturing in the museums for Kohl & Middleton and John B. Doris.

"I managed the old Grand Museum, Grand Street, New York, during 1892-93, until it finally closed its doors for good, and from 1896 until 1909, when I produced the Odiva act, I was connected with Percy G. Williams, in the construction and of his theatrical business.

"Back in 1884, I introduced what was then a novelty, in the form of a school of trained seals, which were the first to be seen on a stage in the United States. Those seals caused no end of comment, playing at that time in the museums, which were at that time about the only places of amusement that could handle such an act. In a city where there was no museum a store was rented, and the seals shown to the public.

"In the Spring of 1885, Woodward brought over from England a set of educated, North Sea seals. They were so finely trained that they impressed one as being almost human, and to Mr. Woodward must be given the credit of presenting the best trained seals of the earlier days.

that time on, to quite a late day, many splendidly trained seals and sea-lions were brought out by Mr. Webb.

"In 1906 I again went back to training sea lions, going into partnership with Capt. Paul Boyton. That set of seals was trained at Percy G. Williams' Summer resort, Bergen Beach, Brooklyn. Those seals played their first engagement at the Old Novelty Theatre, Brooklyn, and that season played the Keith houses and vaudeville theatres. These seals were afterwards bought by Tom Webb, in England, and were used by him later in this country.

"Four years ago I conceived the idea of working sea lions in the tank with Odiva, and suggested to Pat Casey and also J. J. Maloney, who was then associated with P. G. Williams, the idea of bringing out this novelty, but was advised, on account of the immense success of the Odiva act to wait a couple of years and then put in the seals, which would make it a new act. Hence the production of the present act of Odiva and her trained seals, which opened at the Palace Theatre, New York City, and which are now starting on the Orpheum circuit.

"The sea lions we are now using were carried for nine months on the road with the old Odiva act, and every town we played I rented an empty store and worked on them mornings, and between the afternoon and evening shows, until they were brought to their present perfection."

WANTED FOR STOCK CHARACTER MAN

Woman not over 25, for Ingenues and Sou-brettes, Man for Gen. Bus., Character Woman. State all in first letter. All must sing and do specialties. Tickets if I know you.

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 998 14th Ave., Detroit, Mich.

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63-67 WEST MADISON STREET, CHICAGO

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In justice to your Fair and its patrons be sure not to close contracts for Free Attractions until you have carefully inspected the most desirable array of high class exclusive Novelties ever offered in America! Be sure you secure our 1914 Catalog.

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Vaudeville Theatres in
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MORT H. SINGER, Business Manager**

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SOUTHERN AMUSEMENT COMPANY
Season 1914 Permanent Address, Galveston, Texas

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The Herbert A. Kline Shows

I have some friends and I wish them all a prosperous Season

W. C. HUGGINS, Permanent Address, NEW YORK CLIPPER

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"THE IRISHMAN FROM TEXAS."

"I AM STILL WITH YE."

REGARDS TO ALL THE "BUNCH" in the Carnival World.
Write me when you have time. Permanent address

EUGENE P. McKENNA, Ranch Del Rio, Tex.

ROY RUSH

EQUESTRIAN DIRECTOR

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also Inside Lecturers for

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I have been in the

CARNIVAL BUSINESS

a few years, and expect to remain at least half-century longer—with your permission. Yours very carnivally,
L. C. BECKWITH.
Permanent Address NEW YORK CLIPPER.

F. G. WALLICK

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laundry and baggage concessions. Out pretty late (34th week) up to Feb. 2.
I have no car. EDDIE FOY rides me.

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Solicited by my friend, John Dyllyn

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ZIEGFELD'S FOLLIES

FRANK TINNEY

Ziegfeld's "Follies"

1913

Martin Brown

Ziegfeld's Follies of 1913

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made for a private Society Ball. Worn once. Bargain.
CROSBY'S SPARKLE EMBROIDERY WORKS, 206 W. 42d St., New York City.

Boys, Pat Rooney and Marion Bent, Edwin
Stevens and company, Bertie Beaumont and Jack
Arnold, Georgette, the Four Bards, and moving
pictures.

GRAND (T. M. Dougherty, mgr.)—Week of 2-
14: Empire Comedy Four, Perry's Minstrels,
Kuma Japs, Jack McPherson, Hamilton and
Barnes, Bartholdi's birds, and moving pictures.
WM. PENN (Wm. W. Miller, mgr.)—Week of
9-14: Willard Simms and company, Cole and
Donahy, Jas. H. Cullen, Goldsmith and Hoppe,
Prevost and Brown, Arthur and Grace Terry, and
moving pictures.

NIXON (Fred's Leopold, mgr.)—Week of 9-14:
"The Porch Party," Mr. and Mrs. Adelmann, Mal-
vern Acrobats, Dick De Leris, Hufford and Chalm,
the Kaufmanns, Lillian Hoffman, and moving
pictures.

COLONIAL (Harry Brown, mgr.)—Week of 9-
14: "California," Wm. S. Gill and company,
Joe Langham, Ray Time Trio, Pierce and Masie,
Coombs Bros., and moving pictures.
ALLEGHENY (C. F. Engleston, mgr.)—Week of
9-14: George B. Reno and company, Wm. Bond
and company, Smith and Farmer, Harry Sauber,
Ho and Norman, Six American Dancers, and
moving pictures.

EMER (W. O. Cameron, mgr.)—Waldron's
Trocadero are scheduled for 9-14. Sam Howe's
Love Makers were decidedly in evidence last week,
to overflowing houses. The star was in capital
form, and furnished innumerable laughs. Florence
Pennett, Vera Desmond and Dolly Dupree also
pleased the crowds. Robie's Beauty Show 16.

CARRO (Kilias & Koenig, mgr.)—The Bon Ton
Girls 9 and week. The Beauty, Youth and Folly
Show enjoyed prosperity last week. Blutch Cooper's
comedy was of the keenest quality, and he
scored big. Tom McKee was on the firing line,
and also made good. Lavin Cooper was another
talented member of the company. Hastings' Big
Show 16.

PEOPLE'S (Charles F. Edwards, mgr.)—The
residents of Kensington are taking very kindly to
the Progressive quality of burlesque. A pleas-
ing feature to the management is the big number
of female patrons. The Dandy Girls will be ten-
ants 9 and week. There were eight capacity
audiences last week to see the Stars of Bur-
lesque. The show was bright and lively from
start to finish. The Recluse Girls 16.

THOUGHTLESS (R. O. Morrow, mgr.)—The Girls
from Maxim's 9 and week. The Recluse Girls
provided an up-to-date show last week, to the
usual big attendance. Leo Stevens and Charles
M. Baker had no trouble in furnishing the fun.
The Hula Hula dance was the best liked number
in the olio.

DEMON'S (Frank Dumont, mgr.)—Two new
skits were on the bill last week. They consisted of
"The Hosiery Strikers' Ball" and "Investigating
Mora." The comedians let themselves loose, and

much hilarity ensued. Eddie Cassidy was also in
evidence, while Joe Hottis and Bennie Franklin's
voices charmed the big houses, as usual. The
first part also presented new features.

GAYETY (John P. Eckhardt, mgr.)—The stock
burlesque continues in popularity. "At Monte
Carlo" was the feature last week, and enlisted
the services of Sam Micals, Lillian Perry, Tim
Healy, and a host of others.

BIGTOP, GRABED, FOREPAUGH'S, ALHAMBRA, VICTORIA,
PALACE, PLAZA and LIBERTY give vaude-
ville and moving pictures.

NOTES.
The Pen and Pencil Club, the newspapermen's
organization, has scheduled A Night in Bohemia,
at the Bellevue-Stratford ballroom on the evening
of Feb. 11.

The Actors' Fund performance takes place
April 17, at the Forrest Theatre, and extra-
ordinary efforts are being made to break all pre-
vious records for the sum realized from the show.

The Irving Place Players gave a fine perfor-
mance of "Friends of Youth" at the Little Theatre,
3.

ROBERT WHITING appears in "Ghosts," at the
Broad, matinee Feb. 10 and 13.

Work is being rapidly pushed at the new theat-
res at Juniper and Market Streets, Sixteenth
and Market Streets, and Fortieth and Market
Streets, all of which will be completely equipped
playhouses, devoted to popular priced vaudeville.

HACKETT RETURNS TO
PRODUCTION FIELD.

James K. Hackett is again to become active
as a producing manager. For the past three
years Mr. Hackett has managed his own tour
in "The Grain of Dust." Next season, however,
he will produce several new plays, and in addi-
tion is likely to once more have his own theatre
in New York.

Mr. Hackett's plans at present include an
elaborate production of "Othello," in which he
himself will play the Moor. Mr. Hackett has
been invited to play "Othello" at the Greek
Theatre, at Berkeley, Cal., in September. He
has accepted the invitation and will therefore
begin his own tour on the Pacific Coast.

"The Melody of Youth," which is shortly to
be produced in London, will be the first of the
Hackett's production. A notable cast will be
seen in this play, which it is expected will be
seen at a Broadway theatre, re-named the Hackett.

Brandon Tynan's dramatization of Arthur H.
Reeves' "O'Neil Kennedy" stories and Farnol's
"The Amateur Gentleman," will be given early
productions by Mr. Hackett, while "A Grain of
Dust" will be sent on tour with another actor in
the principal role.

OUT OF TOWN NEWS

PHILADELPHIA.

The only new offering for week of 9 is "The
Midnight Girl," which succeeds "The Wedding
Night," at the Lyric. Business at the downtown
houses, as well as those scattered all over the
city, continues to be excellent.

Metropolitan Opera House (Alfred Hoeferle,
mgr.)—The opera schedule consists of "Faust," 9,
"Lucia," at the matinee, and "Herodiade," at the
night performance, 11, and "Tosca," 10. The re-
turn last week of the Chicago-Philadelphia Com-
pany was attended by splendid audiences to wit-
ness "La Sonnambula" and "Pagliacci," 2, "Car-
men," 4, "Traviata," 5, "Manon," at the matinee,
and "Aida," at the night performance, 7.

Lyric (Lawrence Blumberg, mgr.)—"The Mid-
night Girl" has its first local view 9. "The Wed-
ding Night" departed 7, after three weeks of
splendid business.

Adelphi (Lawrence Blumberg, mgr.)—"Within
the Law" starts, 9, the final week of its long
run. Nothing better has been seen here this sea-
son than the acting of Helen Ware, in the lead-
ing role.

Broad (Nixon & Zimmerman, mgrs.)—The
houses were crowded last week to greet Ethel
Barrmore, in "Tante." The star is a great
local favorite and she received a very warm wel-
come. The play was a little bit out of the
ordinary, but was made more attractive by the
very capable acting of the star, William Inger-
soll, a former member of the Orpheum Stock, and
their associates. The second week begins 9.

Forrest (Nixon & Zimmerman, mgrs.)—"The
Marriage Market" scored quite a success last
week, to good houses. The production is beau-
tifully mounted, and afforded plenty of opportunity
for Percival Knight and May De Souza, who were
the real stars of the production. Donald Brian's
dancing was the principal and best liked feature
of his work. The second week begins 9.

Little Theatre (Boulton E. Jay, mgr.)—The
stock last week, put on starting 5, a new comedy
by Balbi Isaac M. Landman, entitled "Come and
Take Me."

Walnut (W. D. Wegfarth, mgr.)—"Bought
and Paid For" 9, and week. The personal favor-
ite, "In Old Kentucky," drew splendid houses
last week. William Hedge and Maude Parker, in
the leading roles, were very capable.

Garfield (Chas. C. Wannmaker, mgr.)—"The
Damaged Goods" starts, 9, the third and last week.
The attendance last week was fully as large as
the preceding week.

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the preceding week.

Chestnut Street Opera House (Ralph Be-
naud, mgr.)—The re-opening of this house on 2,
with the Orpheum Stock Co., in "The Case of
Becky," was an auspicious occasion. The reju-
venated house was completely packed, and the
applause was lavish for the very capable com-
pany which will hereafter be Philadelphia's lead-
ing stock company. Adelaide Kelm, the new
leading lady, displayed fine ability. George Bar-
ber, also was warmly welcomed by those who
recalled him in the old Girard Avenue stock days.
The supporting company was also capable in
every respect. "The Man Inside" week of 9.

American (James Wall, mgr.)—The stock, in
"The Gamblers," 9 and week. "The Wrong Way"
disclosed itself last week as a clever melodrama,
with strong situations. Adra Annalee was entirely
competent in the leading role.

Hart's (John W. Hart, mgr.)—The Stanford
Players, in "St. Elmo," 9 and week. "The Devil"
enabled Emily Sautley to do some spirited acting
last week. Patronage was fine.

B. F. Keith's (H. T. Jordan, mgr.)—Sallie
Fisher is the feature act week of 9, in addition
to Van and Schenck, Will Rogers, the Two Tom

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The Finest Equipped 30-Car Carnival Show in America—Sleeping and Dining Accommodations as good as the best.
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SHOWS—Can place a limited number of High-Class Shows. Will furnish Beautiful Wagon Fronts to capable
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frames.

PROMOTERS—Can use Two First-Class Promoters. Must be good on Banners and Programmes.

FOR SALE—63-foot Stock or Box Car in Al condition. Or will exchange for two 60-foot flats.
This show owns its own rolling stock, Parker Carry-us-all, Big Ell Ferris Wheel, Light Plants and Beautiful
Wagon Fronts. It is operated on a business basis, and all people connected in any capacity must stay sober and con-
duct themselves as ladies and gentlemen at all times. Season opens at Lawrence, Kas., about May 1.

Promoter's Address:
JNO. P. MARTIN, La Grand Hotel, Kansas City, Mo.
All other correspondence to:
DOC ALLMANN, Lawrence, Kas.

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At the present time we have under cover several New Novelties for the coming season, which we are more than sure will be of benefit to you if you will keep in touch with us. We are the Pioneer Manufacturers of Teddy Bears and Dolls.

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Formerly with W. F. Mangels

DON C. STEVENSON

GENERAL MANAGER SOUTHERN AMUSEMENT COMPANY

SEASON 1914

Permanent Address Galveston, Tex.

In answering ads, please mention CLIPPER.

ETHEL ROBINSON

Begs to inform her business friends and the theatrical world in general that she has resigned as Manager of the Fair Department of the Western Vaudeville Managers' Association

ROBINSON AMUSEMENT CORPORATION

ETHEL ROBINSON, Pres. and Treas.
FELIX REICH-SAMUEL L. TUOK, Associates
HARRY A. ROBINSON, Club Department
CONSUMERS' BUILDING
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Now Ready to Furnish the
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For Parks, Summer Resorts, etc.
The GREATEST MONEY-MAKERS and
BEST ATTRACTION in the WORLD
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Send for catalogue.

Snakes

Yes, we have all sizes
always on hand; also Monkeys, Birds of All Kinds, White Poodle Dogs.

HOPE,

35 N. 9th Street, Philadelphia, Pa.

SNAKE SHOWS

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If You Want Value Received, Order from Me.
Mixed Fixed Dens, \$10.00 and up.
A Trial Order is the Best Convincer

W. A. SNAKE KING
Brownsville, Texas
FOR SALE

Pair Horned Owls.....\$25.00
Pair Wild Cats.....\$25.00
Plumaged Peacocks.....\$20.00
W. T. HODGEN & SONS
Campbellville, Ky.

JOAN SAWYER and JACK GREENE have been engaged to dance at the Palace Theatre, New York, week of Feb. 10.

Circus News.

RICE BROS.' NOTES.

Alex. Lowande has been engaged as equestrian director of Rice Brothers' Shows for the season of 1914, and is now at work in Winter quarters, Adline Square, Chicago, putting the finishing touches on twenty-five head of ring stock. All baggage wagons with the show have been rebuilt and made practically new. This is also true of the parade wagons and cages. The parade stuff with this show sure does look the part, and will be the subject of much comment wherever exhibited this season. The Art Dacoma Troupe of five acrobats have been engaged to put on the big act. The Whirling Erisols have also been engaged, among several other performers with the show last season. The Howard Troupe, the Three Fredericks and other notable acts have also been re-engaged for the season. The show will have two rings and an elevated stage, with ten cages in the menagerie. Rice Brothers are going to make a departure from the normal this year and try to keep all stock of one side of the menagerie. They sure have a fine lot of horses, and if properly groomed and ribbed will be quite a show within themselves. The show is purchasing all new canvas, new harness and lights. The train has been thoroughly repaired and repainted (and made to look like a new train) by the International Car Company. Rice Brothers will have one of the best looking trains on the road this season.

NOTES FROM WHEELER BROS. AND THE STAMPEDES.—A carload of saddle and racing stock that will be used in the Wild West and hippodrome races the coming season arrived at Winter quarters, Feb. 2. Superintendent of Stock Henry Welsh has spent the greater part of the Winter selecting this stock, and it is safe to say no finer lot of Arena horses were ever seen with any show in this country. The Archib Zascacety Troupe of Russian Cossack riders and dancers that were with the Tompkins' Wild West last season, have been engaged to show, two native lady riders have been added to the troupe during the Winter, making seven in all. Frank T. St. John has been engaged to furnish the outside attraction, and promises a thriller that will surely bring the crowd back to the lot. Clown Alley will be presided over by Geo. Jenner, as principal producing clown. Among the merry makers already under engagement for this department are: Tom Walters, Russell Bros, Chas. La Belle, Geo. W. Hale and Billy Munser. Many new and novel attractions will be introduced in this department. The side show and big animal amuse will be under the management of J. S. Robertson, who has been with Mr. Wheeler for several seasons past in this position. He will have a very strong line of attractions, and will be ably assisted on the front by Jas. Daugherty and Harry C. Chapman. The two-hour program


arranged for the big show will be a very diversified one, forty minutes will be taken up with the Wild West performance, which will be swift and full of ginger from start to finish; sixty minutes will be allotted to the regular circus program, which will be an all star one, and the remaining twenty minutes will be used in the presentation of the hippodrome features, certainly giving the public variety enough to please the most critical. Buckle Howard will be superintendent of canvas. The outfit will be new from the ground up.

THE Society Circus and Wild West of the First Field Artillery, at the Armory, Sixty-eighth Street and Broadway, was held Feb. 6, 7. Many persons prominent in society were present. The performance included a complete circus and Wild West show and a series of jumping contests for civilian riders and military entrants. The prizes were two cups, one given by Colonel H. H. Rogers Jr., commanding the regiment, for the military class, and the regiment offered another for the gentlemen's jumping class. The performances were under the personal direction of Charles B. Carlisle. The officers of the regiment gave a Mexican Ride in costume at each of the performances. There was an afternoon performance on Saturday.

THE RENTZ BROS.' Show has decided not to open until Saturday, April 11. Will ship to some point in Southern Ohio, as the weather will be too cold on old Lake Erie at that time. From the opening stand we will travel to Maine, California, then to Georgia, and close about Dec. 15. This will give the tourists a chance to see the country. So many writing for engagements want to know our opening date, and what territory we are going to make. Now they know as much about it as we do. Our performing animals will be in readiness, commencing next week, until the circus opens. We anticipate very little opposition as Titts Bros. have retired. However, we shall keep our weather eye on Sam Dock from Pier number 13. Rents Bros. will use the first spliced center pole since the days of Top-Corn George.

AZALEA FONTAINE and RUTH EDNA, "those two girls," in the "Everglades of Florida," are now under the direction of Harry Spingold, and have been given a long route in the Middle West. GEORGE (HONOR BOY) EVANS' Minstrelsy played at the largest house of the season Jan. 28, at Hot Springs, Ark. Mr. and Mrs. Evans were kept very busy during their visit by the entertainments provided for them by their many friends here. Upon their arrival they were met in the train by Billy Maurice, whose guests they were during their stay at Mr. Maurice's beautiful country home, Chateau Maurice. The afternoon was a busy one, visiting the Country Club Golf Links, Alligator Farm, Otis Farm, etc. A box party, consisting of Mayor W. W. Waters and wife, James A. Wallace and wife, W. G. Maurice and wife, and Mrs. Evans. After the performance Joseph Corrington, manager of the Arlington tendered them an elegant luncheon, which proved to be an ovation, as many of the visiting guests of the hotel and admirers of "Honey Boy," kept things lively with stories and songs until the wee small hours, leaving very little time for George to make the morning train.

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THE EVOLUTION OF THE PIT SHOW.

BY WALTER K. SIBLEY.

It is a far cry from the pit platform show of two decades ago, costing about one hundred dollars to frame up, which would include everything excepting the curiosity to be shown—and sometimes even that—to the elegant pit tent show of to-day, that costs anywhere from fifteen hundred dollars to ten thousand to build, including in its equipment private cars, gigantic imported mechanical organs, up-to-the-minute electrical apparatus, etc., etc.

It is a much mooted question as to who originated the old style wooden platform show, and as it was before my time in the tent show game, and I can't speak authoritatively on the subject, I will let my readers settle this question to their own satisfaction amongst themselves, but it remains a fact that that style of show was a wonderful money getter and enjoyed its reign untrumpeted until the Summer of 1907, at which time "a new Richmond took the field," and thereby hangs a tale, as follows:

During the early Summer of that year I was showing some small towns in Western Pennsylvania, anxiously awaiting the opening of the early fairs. My shows consisted of four platform shows of the usual kind, each one separate from the other and housing a different attraction. As these plat-

formations on the grounds were so busy watching the new idea worked out that they had very little time to test to their own business, and consequently didn't do very much for themselves at that engagement.

We closed a very satisfactory week there, and I concluded to try the idea again the next week in Bloomington, Ind., the town made famous by the Gentry Bros. With all due respect to the Gentry Bros., my remembrance of the town is that there was more fame there than money, as the fair was an absolute "bloomer," with beautiful weather and all other conditions in its favor. Nevertheless, the new show again proved itself the real thing by taking in more money than the front gate, this being made possible by the fact that the admission to the fair was but ten cents, and my price was fifteen.

From that time on until the close of the season I used the old platform idea, figuring that I would build the new pit show as it should be built the next season. I didn't have much fear of anyone stealing the idea, as it was only in the embryo and didn't convey much.

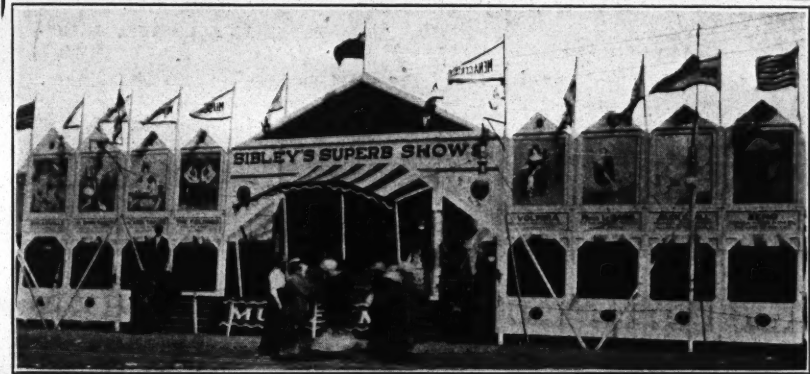
At the conclusion of my regular season I played an extra stand (Waco, Tex.), in order to try out the new pit show idea again

showing at Charleston, S. C. I ran across Harry Metz, with two platform shows, with which he had been reasonably successful, but the business that I was doing with my show was too much for him, and the next season Harry had a multi-pit show with good attractions—of course, much better than mine. Harry is a rich man now, being heavily interested in vaudeville and moving picture houses in New Jersey. REAL GOOD pit shows spell success.

Up to this time Four-in-One was the generally accepted name for this style of show, as four pits was as much as anyone thought necessary to put in the show, but the next season I put in five attractions, and made a complete tour of the United States and Canada, leaving New York Jan. 28, 1909, for Tampa, Fla., making the following stands, in order: Tampa, Havana, Cuba; New Orleans, Los Angeles, San Francisco, Portland, Ore.; Edmonton, Alta.; Can.; Calgary, Winnipeg, Brandon, Killarney, Man.; Thief River Falls, Minn.; Lethbridge, Alta.; Cranbrook, Nelson, B. C.; Everett, Wash.; Great Falls, Mont.; Denver, Col.; Pueblo, Col.; Pawnee, Okla.; Hot Springs, Ark.; Nagatoches, La.; Alexandria, La.; Live Oak, Fla., concluding the season at Jacksonville, the last of November, after forty-four weeks of "wildcatting" during which time my business grossed better than \$52,000. While in Portland, Ore., I added another attraction to my five—a water act, and a good one too. I now had six pits, and each one of them was worth looking into. Evolution, I might add further that I left a trail of three, four and five in ones, all around the continent, some of which have since grown into shows of national reputation, one in particular, "Hamilton's World's Wonders."

It was during this trip around the country that I added music to my show. While in California I saw a very fine small military band organ on exhibition that could be purchased complete for one thousand dollars, and just having enjoyed a remarkably successful four weeks' business in San Francisco, I was flush enough to buy it, which I did. And I might add here that I have never since been without music on the front of the show, and don't think that I ever will be as long as I remain in the show business.

The next season—1910—I made a startling change. Up to this time I think that an eighty foot top was about as large as was ever used for this kind of a show, with four or five eight by sixteen banners. I had built a complete new outfit, consisting of a forty foot round top, with three thirty-foot middle pieces, making my tent when set up, forty by one hundred and thirty, eight ten by sixteen banners, plenty of burpees, streamers, etc. This, of course, made a very large and attractive show, as the color scheme was red and white. I also added a new attraction—an electric chair—making seven satisfaction giving pits in all. I forgot to mention that I also added twenty cages of small animals, mostly monkeys of different species. These cages were arranged in each end of the tent, so that they balanced the show.



THE PIT SHOW.

forms were not portable, new lumber had to be purchased at each new town or stand, and the platforms had to be built in their entirety each time, entailing considerable expense and much labor.

Our first fair for that season was North Vernon, Ind., and on arriving there I came to the conclusion after making inquiries, that it would not pay to go to the expense of purchasing lumber, hiring carpenters, etc., for a fair as small as this one was at that time. There seemed to me to be too many shows of the same character on the grounds, and I had firmly made up my mind not to put up my show at all, when suddenly there came to my mind a conversation that I had had with an ex-business associate of mine a short time before, regarding a gigantic platform show of many pits, all to be seen for one admission.

His idea, as I remembered it, was to build a platform with a frontage of twenty feet and a depth of eighty feet, on which he would have four pits or more, each one to contain a curiosity of some kind. The admission price for this was to be ten cents.

The reason for the small frontage was economy, as at that time nearly all fairs rented ground at so much per front foot, with no charge whatever for the depth. Now it seemed to me that this idea of many pits was a good one, but the small frontage did not appeal to me, as you, of course, would not have room for banner display, and oftentimes you were so crowded on each side by other concessions that the full extent of your show could not be seen, and if it could not be seen you were no better off than the fellow with the small show, as your frontage would be about the same.

I finally decided that I would hire one hundred feet of frontage and enclose a space one hundred feet square, with side wall, leaving the front partially open, and then putting up all of the paintings that I had with me, also using all of my ticket boxes, four in number. The inside was framed with four pits, side by side, facing the front, and all could be seen from any angle. Of course there was no top over this, and all we needed to give the idea a fair trial was plenty of people and good weather, which luckily we got.

The most noticeable thing about the new idea was that it attracted the attention of the people almost immediately on their arrival, and it made it exceptionally easy to get a crowd together to make an opening. The reason for this was that the show was so much larger than any of the other shows on the grounds, and our paintings were so glaring and bright, as well as our canvas, which was red and white stripes, that it stood out like an oasis in a desert.

The returns from the first opening that I made were so great as to be almost unbelievable—that is, the percentage of the people that were turned, and it satisfied me that the new idea was to be an astonishing success. But better than all else was the fact that after we got things started, and a goodly number of people inside, openings were unnecessary, as the ground was nothing short of phenomenal—a continuous stream all day long.

It seemed to me that about all of the other

under conditions that would be liable to be met with during a season. This was at a carnival put on by the local lodge of Eagles, and I had as competitors such representative showmen as Fred B. (Happy) Holmes, Al. Pierce and Baba Delgarian, and I felt sure that if my pit show did at least as well as they did that it was an assured success.

Well, I not only did as well as they did, but again took in more money than the gate, which, of course, elated me very highly, and satisfied me that I could go the limit with this new show for the next season.

The next season (1908) I placed my several attractions at Revere Beach, Mass., for a short time, or until I could get the new show together, which consisted of a thirty by sixty red and white top, and a few red and white advertising streamers, four banners, the necessary pit frames and a few flags. I bought this top without poles or stakes, as at that time I was moving my show as baggage and it was pretty hard to get poles and stakes over the roads that I expected to travel.

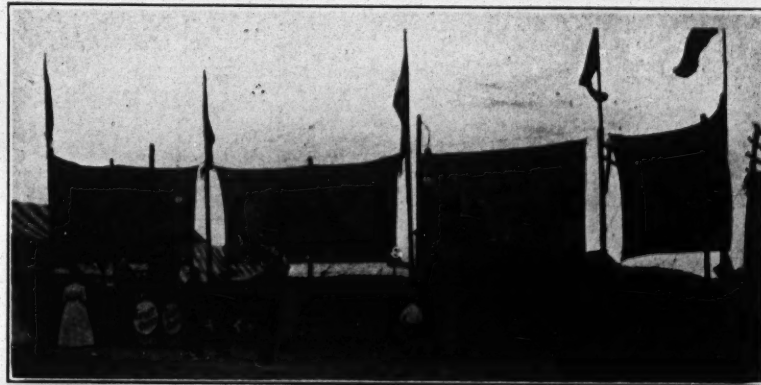
The entire cost of this show could not have exceeded \$1,000, yet the season's gross business was more than \$30,000, which at that time was very remarkable for a show as small as mine was. Of course up to this time I didn't have any competition with smaller shows, which helps to account for the good business. I err when I say that I didn't have any competition. Along in September of that year I joined a certain well known carnival manager to play a few fairs through the South, and on my arrival at Louisville, the first fair that I was to play with him, he started to make himself rather nasty, among other things refusing to locate me properly, saying my show took up too much room, that I was going to give the people too much for their money, and that for that reason that it would hurt the other shows that he had booked, etc. He finally located me, and during the week I found out that he had heard of the remarkable success of my new show in Canada where I had just come from, and he thought that if he could freeze me out that he and one of his concessionaires, a prominent animal showman, would put one on themselves and get all of the money instead of percentage.

I lasted one more week there, by which time they had their new show ready, and to give them the credit that is due them, it was a much more costly and better looking show than mine was at that time.

Of course, this spelled evolution and was to be expected. As they didn't have much time to get them together, they didn't have any curiosities; they showed animals exclusively, mostly wild animals, and, to my way of thinking, it was a very good show, and it certainly looked like a real show.

At this same fair I met the now famous Doc. Turner with a single pit show, and he was so taken with the idea of my show that as soon as he could decently do so he jumped from this company to San Antonio, Tex., to build a similar show of his own, which he did—and, of course, this was an improvement over mine, too. Evolution again. Doc. Turner is now a rich man—as rich as the small show game.

In the Fall of that same season, while



THE ORIGINAL MULTI-PIT SHOW.

As my top was one hundred and thirty feet long I required one hundred and sixty feet over all to set it up in, and that gave me one hundred and sixty feet front, eight sixteen foot banners with the line loss in between them.

This size front illuminated at night by four three thousand candle power flaming arc lamps—I had discarded the old style torch the season before—made a very imposing front, and as we made it very plain that everything could be seen for the one admission—ten cents—money flowed in.

At the conclusion of the previous season I purchased a very fine private car, which, after the necessary alterations were made so that I could carry my show and people in it, cost me about \$5,000. This show, with all of its equipment, including the car, of course, cost about \$8,500. Quite a difference from the platform show of a couple of years ago, costing about \$200. Evolution.

It was during this season that I framed a novelty Scotch band of eight pieces. I now had the band and the organ, and carried twenty-two people, all told, and broke records for money taken at every fair that I played. In fact, the show commenced to attract the attention of many circus proprietors, among them Edward Arlington, one of the owners of the 101 Ranch Wild West.

Pit shows were now springing up all over the country like mushrooms, good, bad and indifferent, but each one spelled progress, as each builder would try and improve on what he had before. Every carnival company of note now had a multi-pit show—in fact, the pit show in many cases was the "piece de resistance." Park managers were now getting on to the fact that a pit show was a pretty

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good show to have in their park, as was evidenced by the fact that Dominion Park, in Montreal; Riverview Park, in Chicago, and the largest park in Baltimore all had pit shows, and these shows were all good shows, too.

Circus men were now speculating as to whether the pit show as a circus side show would get as much money as the old style closed-in side show. In my talks with some of them that I happened to know I argued that the pit show would get a much better percentage of the gross on the season than the closed show. I believe that if the side show of a circus takes ten per cent. of the gross that that is all they expect. I made a deal with Mr. Arlington, of the 101 Ranch, who was putting out a new show that season

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beck-Wallace Shows, 101 Ranch Wild West, and the Buffalo Bill-Pawnee Bill Wild West before its lamentable finish.

EVOLUTION.—Even the "all wise" circus man can sometimes be taught something by the "lowly" carnival follower.

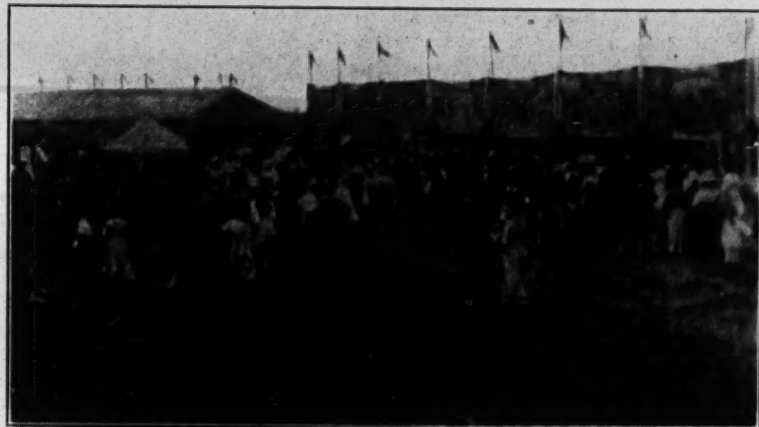
The pit show of 1912 was about the same as the one of 1911, excepting that each manager was vying with the other to secure the most suitable attractions, which, by the way, were becoming very scarce, as a new field had been created for them, and it was a big one, too.

In the early Spring of 1911, Dreamland Park, at Coney, was destroyed by fire, leaving a great vacant space in the most desirable location on Surf Avenue. Sam Gumpertz, who was the manager of Dreamland, was at a loss for something that could be erected quickly on this spot, as on account of its great rental value it was bad business to let it remain idle for any great length of time at that season of the year. Someone suggested an open front or pit show to him, and "Selah," a new magnate, was born, for from that small beginning has grown the world's greatest pit show, the Dreamland Circus Side Show, and has made a well-deserved fortune for Mr. Gumpertz. This show probably takes in and makes more money in a season than any similar-priced show in the world.

—1911—"The California Frank Wild West," to furnish the side show.

I proved my contention that the pit show was better than the usual side show by taking about twenty-five per cent. of the gross receipts on the season.

There is hardly a circus of any prominence in America to-day that has not got a pit show. Among the most prominent, the Hagen-



THE PIT SHOW AS A WILD WEST SIDE SHOW, 1911.

An Organization of Quality and Merit

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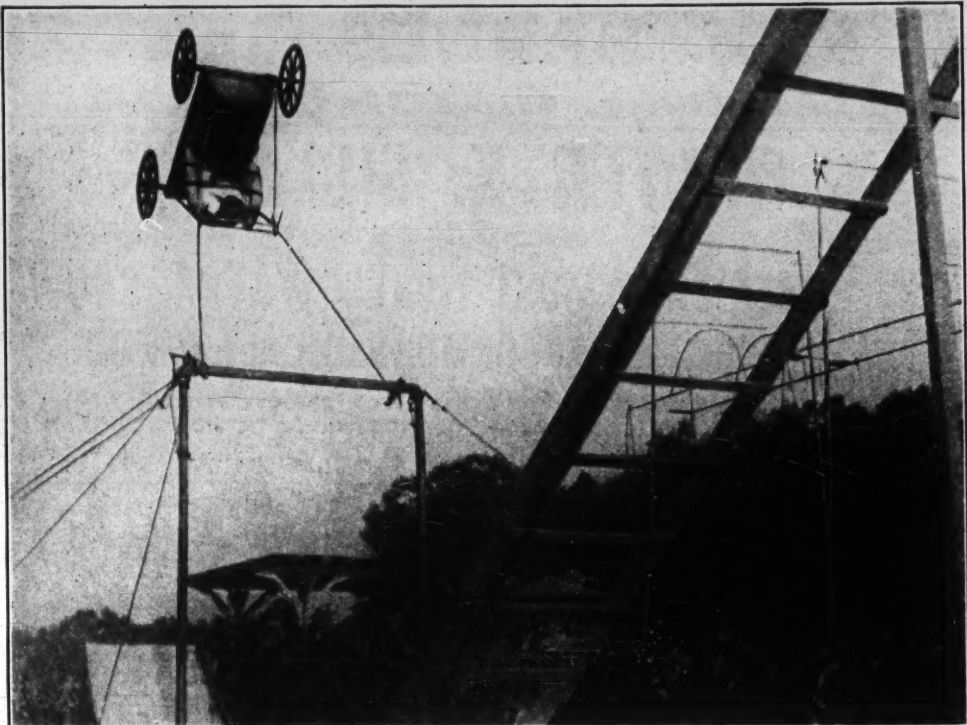
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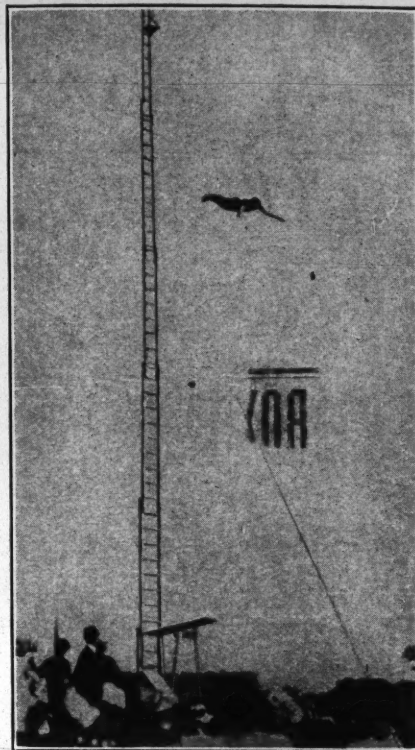
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Mr. Gumpertz makes an annual trip to Europe in search of the best and most novel attractions for his show, paying prices for curios and salaries to freaks, that a few years ago would have been considered the height of folly. I should judge that this particular show does a gross business on the season of well over one hundred thousand dollars, of which thirty-five or forty per cent. had ought to be net profit.

There is no question but what this show is the peer of any permanently located pit show, and the amount paid in rent alone would be a good season's business for the average pit show.

You who are familiar with the show business take a good look at the "Dreamland Circus Side Show," when visiting Coney Island, then jog your memory back to the time of the single pit platform show, keeping in mind the fact that the admission price is exactly the same—don't it spell evolution? Chicago as well as Coney Island has its pit show magnate in the person of a young man by the name of Armstrong. Mr. Armstrong has the pit show privilege at River View Park, in that city, puts on a show every season that would make some of the circus side shows that I have seen look like that expressive slang phrase, "thirty cents." And, incidentally, Armstrong is fast accumulating a fortune, and he started with a single pit show, too. Evolution.

The Spring of 1913 it occurred to me that all of the pit shows had about the same attractions, looked alike, and were run about the same—I mean the ones that I had met on the road—so I concluded to make a radical change, at least in the appearance of mine. I purchased a wonderful mechanical organ, for which I paid \$7,500, discarded all of my old banner paintings, had built a sixteen section scenery panel front, each section six foot wide by eighteen in height, having an opening five by five feet, three feet above the ground. This gave the open front effect of the old banner front, but added a little more "class" to the show, and made it appear entirely different from anything I had ever seen on the road. The back wall of the show that could be seen from the front was covered with a special set of scenery.

Everything around this show was new from stake to flag, and if you reckon in the cost of the cars and wagons that it takes to handle this show, \$15,000 in round figures would hardly pay for it. This show is illuminated at night by eight three thousand candle power flaming arc lamps on the front, and the inside by twenty-five hundred Watt Tungstens. The attractions number eight, none of which is featured. We feature the general show instead of any particular attraction. The show for 1914 will be about the same, excepting that the front will be made a little longer.

As I said in my opening, "it is a far cry from the platform show of two decades ago to the wonderfully attractive and remunerative pit show of to-day;" a show of quality has been evolved from a show that has, at some time or other, housed every kind of a

"WHEELS AND RINGS."

BY GOSH DARNIT.

EDITOR'S NOTE.—This column is for Exposition, Park, Fair, Carnival, Circus, Wild West and Amusement Resort Concessionaires. Gosh Darnit shall endeavor to make its contents newsy and reliable. With your support it shall be such.

"TRAMP" FRIEDMAN will have a bellboard this season. ROBERT M. MITCHAM will have a number of concessions with Miller Brothers & Arlington's 101 Ranch Wild West, opening at Madison Square Garden, New York.

B. MOAD and TONY SPRING have a shooting gallery, feather flowers and a number of other concessions in a store room in Brownsville, Tex.

THE Fair Amusement Company, of New York, will have all of the wheel concessions with the C. A. Wortham Carnival, except the vase wheel, which D. M. Atwood will have. JOHN AUGHE, who is famous for his Snooky Ookum dolls concession frame-ups, will have some concessions with the Great Patterson Carnival.

MRS. JAY W. COHLAN will have one of the best framed-up knife racks on the road this season. ALBERT HEATH has a number of concessions with the Great White Way Carnival.

WILLIE LEVENS has three concessions with the Lewis & Dyer Carnival. MAUDE JAMESON will have cane rack with the C. A. Wortham Carnival.

FELICE BERNARDI will travel in his own private car this season, with the Herbert A. Kline Carnival.

J. J. LA BELLE plans to have a knife rack of the extraordinary kind. HARVEY HOSCH has a number of concessions with the Tropical Amusement Company, now touring South Carolina.

fake that could be perpetrated upon a credulous public. A show has been evolved that is so diversified, and yet so cheap to see, that almost everybody can be pleased and satisfied. A show has been evolved that is a sure money maker for its owners, providing they understand their business.

The wonderful money making possibilities of the pit show have, as yet, only been touched upon, as evidenced by the fact that a comparative newcomer in the game, Max Klass, at the Toronto Exposition last Fall, did a gross business, with his pit show, of but a few dollars less than \$10,000, and the best that had ever been done at that fair before was a little less than \$5,000, and remember this was no accident.

PAUL HUNTER has all of the wheel concessions, except the Japanese vase wheel, at the George Washington birthday celebration at Laredo, Tex., next week.

JACK DAVIS has the Teddy bears and Snooky Ookum dolls concession with the American Carnival, now touring Texas. W. A. MOORE has the cook house with the same organization.

JOHN GARVER has the golden glass wheel with the American Carnival.

FRANK COPLAN has a very neatly framed-up cook house with the Lachman Carnival.

J. FRED PLUTZ expects to become a full fledged concessionaire this season.

W. J. KESHOE is partial to hoop-las as a concession business.

ELMER COHAN has a hoop-la with the Great White Way Carnival.

C. D. SEAGLE will have a number of Teddy bear wheels.

AL. F. GOLDBERG is not demonstrating bill-books any more, but is now putting out punch-boards in San Antonio.

C. E. MYERS will place his rug wheel permanently with some big carnival this season. BOBBY BURNS still has his knife rack with the Tropical Amusement Company.

SAM GLUSKIN will again be with the Fair Amusement Company.

C. W. PARKER's shooting galleries are with quite a number of carnivals.

T. H. GAITHER, with his original Jack Johnson ball game, is touring Texas with David Lachman's Carnival.

JOE ROGERS and HARRY HOWARD will again be with Felice Bernardi.

GOSH DARNIT is not going to try to be a professor in the "Chump" College, as he don't believe in the liberal education of "Stumps." Moral: Don't be a "Chump" educator.

Mr. Klass is one of the younger generation of pit showmen, and I am sure that he is going to make us step lively to keep up with him.

The names of the successful pit showmen of America that run through my mind now are as follows, and remember, these are not all of them by a long shot: Klass, Karr, Weeks, West, Harry Metz, Ted Metz, Steve Mills, Hamilton, Armstrong, Schaeffer, Gumpertz, Omar Saml, Doc Turner, Jack Pollitt, Johnny Jones, Tommy Rudloff, and your humble servant.

THE Great Liberty Shows, controlled by Solomon & Dorman, are now "dressing up" and will be ready early.

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C. A. WORTHAM MAKING ELABORATE PREPARATIONS.
(Special to THE NEW YORK CLIPPER.)

DANVILLE, Ill., Feb. 7.
It is no exaggeration to say that Danville is all agog over the preparations being made by C. A. Wortham, at the Winter quarters of his "World's Greatest Midway Attractions" for the season of 1914.

Manager Wortham stands high in the estimation of the citizens of this community, and rightly so, for he has made an enviable record as a carnival producer, and at no time has he permitted any of his employees to descend to questionable methods.

Wortham's general staff this coming season will include: Steve A. Woods, general agent; John Alexander Follett, director of publicity; O. L. Elgin and L. O. Beckwith, special agents; J. O. McCaffery, superintendent of privileges; Barney

Garey, treasurer, and Professor Charles Jameson, director of music. Ned Stoughton, who has had many years of practical experience in the carnival business, will be the general manager.

Billed as "All Earth's Premier Carnival Organization," the C. A. Wortham Shows will undoubtedly cut a big swath this year. New cars and new wagons have been recently purchased, which will be added to the equipment now being manufactured in this city. A street parade will be a feature, and Manager Wortham promises a number of surprises in this direction. The season will open in Danville, and professional people from all parts of the country are expected to be on hand to attend the inaugural. Your correspondent is justified in predicting that the C. A. Wortham Shows will be given a send-off in this city when the band plays next Spring, such as has seldom been accorded any amusement enterprise anywhere.

THE Col. Lagg Greater Shows will open at Birmingham, Ala., Feb. 23.

WANTED FOR LUNA PARK=CONEY ISLAND=SEASON 1914

**CIRCUS ACTS OF ALL KINDS
CURIOSITIES OF ALL KINDS
SIDE SHOWS OF ALL KINDS
FREAKS OF ALL KINDS**

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Can Place One or Two First-Class Money-Getting Shows with Neat Frame-ups, One or Two Good Platform Shows. The following shows write: Lunette Show, Working World or Midget City, Dayton Flood, London Ghost Show.

This will be a Fifteen Car Show this season, carrying Seven Flat Cars, Five Baggage Cars, Two Coaches and Our Own Private Car.

Free acts all booked. The following is the list: ARTHUR C. HOLDEN, in his 110 foot Back Somersault High Dive. MISS MAE ECCELSTON, Premier Lady High Diver, in her 60 foot Head Foremost High Dive. MISS ECCELSTON is considered the most perfect formed lady diver in the business to-day. THE FLYING ARROWS, in their Sensational Casting Act. A Sixteen-Piece Band and a Steam Calliope. Can Place Three More Diving Girls and One More Sensational Acrobatic Fancy Diver, a Fat Lady Diver, or Good Comedy Woman for my big Water Circus. This is the Largest and Most Complete Water Show ever originated for traveling purposes.

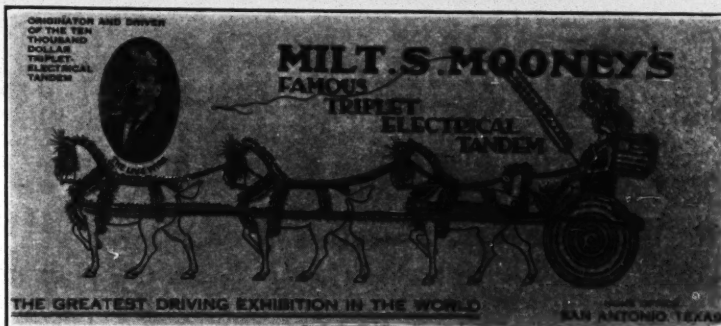
NOTE—The following is a list of the fairs that the shows played under my management last season: Rutland, Vt.; New York State Fair, Syracuse, N. Y.; Batavia, N. Y.; Cobleskill, N. Y.; Lancaster, Pa.; York, Pa.; Danville, Va.; South Boston, Va. I play most of these same fairs this season with the Virginia State Fair added to the list. I have a few concessions still open. Photo Gallery, Cane Rack, High Striker, Soft Drinks and Ice Cream Cones, Cracker Jack and Candy. No concession under \$15.00. WANTED, a Steam Calliope Player. State lowest terms in first letter and what you can play. NOTE: Showmen and Concession Men, while in New York you are cordially invited to make this office your headquarters. You are always welcome. Address all mail to HARRY SIX, General Manager, Room 503 Gaiety Theatre Building, 46th Street and Broadway, New York City, N. Y.

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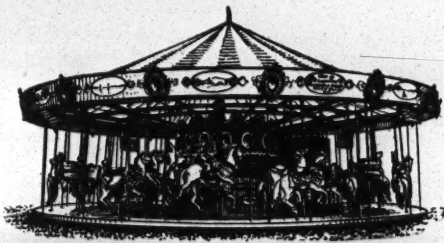
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PERFORMER vs. STAGE CREW.

D. J. FOX.

For many years past there has been considerable discussion on many of the various trials of those connected with the theatrical profession, namely, the attitude of the manager towards his many employees, the booking office to the agent, the agent to the performer, and the performers to each other. But it is seldom that anything of consequence is mentioned regarding the most unheard of, yet the very necessary part of practically each and every act, the stage boys.

Were space allowed it would be an easy matter to detail many of the occurrences which have been brought to my attention, and much could be written on this subject, but it is not necessary to draw out what may be stated in fewer words. I believe it would be well for all in the profession to consider these few statements and take them for what they are worth to you, and I am sure that much good will be derived by some, for, as all of you know, the stage crew in some way or other is greatly responsible for your proper interpretation of an act.

They are not all the common "riff raff" that you no doubt believe; indeed, there are many of these boys who are far more advanced in intelligence and politeness than the trouble maker who cannot be suited, and if you expect to receive courtesy you must necessarily show same, for none of us are strictly indebted to each other on first meeting. The boys behind are in a measure responsible for many of the great successes of the past and present. When a fine setting is made, and is rapidly followed by another of large proportions, the performer receives his applause, etc., but does the man behind receive his share?

The answer, dear friends, is small and very simple, and, as you are all aware, is "No." There are many of our present day shows, and also a large number of vaudeville acts, that depend upon the exact and rapid setting of an act, the various lighting effects, etc., for the major portion of their success, but who does not at any time consider that a slip of the smallest kind by the crew would blast hopes for success. Yet it is often that such persons are most unreasonable towards the hard working boys behind.

How many of these boys assist in the manipulation of the props, which, should they be but a second too late, or too early, would bring down heated argument? But, being right on the job, does their attention bring any benefits, or even a pleasant smile? True, there are many dollars given each week to these boys for the assistance they render, but often it is given with a growl, and from a number of cases, which I could personally recite, I know full well that many of them would rather have received a pleasant and honest "thank you," and have the party leave as friends, than to have received triple the sum given.

proper feeling and life into your work, with the result that you would get a hit with all concerned.

Think it over and see if you cannot figure that I am right. The dressing room question is another that often is the cause of foolish argument. Is it proper to believe that the stage manager has discriminated against you in allotting rooms, unless you proved yourself a crab on a previous visit? Then you are only entitled to the worst they can give you, and often that is far too good.

Then, again, are not brother and sister performers who have children with them entitled to some consideration? Cannot you place yourself in the same place? I know that any little favor would be gratefully received, so it is up to you to accept what they have planned for you and make the very best of it. These and many other matters of small importance are often the causes of hard feelings and petty jealousy, and which, if agreeably handled, usually bring a word of praise which has been justly earned and which usually repays you for the slight hardship endured. Petty arguments are usually used against you, and as a rule tend to cheapen the profession. Give all matters of courtesy and attention your consideration and all things will look brighter to you.

In making these few statements I do not wish to be taken as insinuating that in all cases the performer is to blame. No, there have been numerous cases in which the best and most refined ladies and gentlemen of the stage have been subjected to abuse from some ignorant personage in the crew or theatre, and which we all agree should not be allowed to go unchallenged.

My experience has not been of such long duration, being a matter of about eight years, but has taken in nearly every branch of the profession, including drama, vaudeville, musical comedy, circus, carnival, medicine show and movies, and I am behind and the man ahead. It is my belief that all who do good are deserving of a word of praise, no matter how small, and even an earnest try is deserving of some appreciation. So, as you expect to get your hand from the audience, you in turn hand it to the crew.

OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) "The New Henrietta" Feb. 9-14, with W. H. Crane, Douglas Fairbanks, Amelia Bingham, Patricia Collinge and others. An extra matinee will be given on Lincoln's Birthday. "The Fight" 10-21. Henry Miller drew well 2-7.

Sturtevant (Lee Ottolengui, mgr.) "At Bay" 9-14, for the first time here. Morris Keane will appear in "Romance" 10-21.

Proctor's (R. O. Stuart, mgr.)—A good vaudeville bill for the holiday week includes: "Cavalier Rusticans," with twenty-two people; Saunders and Von Kuntz, Miller and Lyle, Edwin George, Jimmy Lucas, Gormley and Caffrey, Belle Orie, and Imhoff, Conn and Coreene.

Orpheum (M. S. Schlesinger, mgr.)—The Brownell-Stork Stock Co. offers "The Fire Frankfurters," for the first time in stock, week of 9, with Mary Murphy, from the "Broadway Jones" company, engaged specially for the week. "Raffles" next.

Miner's Empire (Tom Miner, mgr.)—Robb's Beauty Show, in "Oh, Oh, Josephine," 9-14, with James Rowland, Johnny Walker, Sam Green, Libbie Blondell, Dots Thayer and Augusta Lang. The management offers special prizes of fifty, thirty and twenty dollars for the best Tango and novelty dancers appearing during the week. The Gay New Yorkers 10-21.

Lyric (R. C. Stuart, mgr.)—Pictures and vaudeville. Bill Feb. 9-11: The Albergas, Florence Marcotte, Manly, Hart and Leigh. "The Frolics," Logan and Ferris, the Benedettos Feb. 12-14. Altus Bros., the Kylos, James Ken-

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WANTED: feature acts, something of unusual merit, nothing too high-priced. Must be real a traction. Also

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WANTED: 18 musicians for the big band. Address H. W. WINGERT, Musical Director

WANTED: four, six and eight horse performers, also grooms. Address JOHN McMASTERS, Boss Hostler

WANTED: cooks, waiters and privilege car people. Address JAMES BABCOCK

WANTED: bill posters, two contracting agents and 24 hour men. Address H. R. MOORE

WANTED: a few high class clowns, all performers. Address ALEC LOWANDE, Equestrian Director

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We want competent men who can do adjusting and handle press. Season opens early in south

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WANTED: a troupe of five to seven Arabs. The Morocco Troupe write.

redy and company, Thomas Saparo, Holer and Rogers, Ltd. "The Vegetable Garden."

Majestic (Harry Hyams, mgr.)—"The Little Lost Sister" 9-14. "One Day" next.

Odeon (Mr. Pope, mgr.)—This house discontinued stock 7, and inaugurated a season of moving pictures 9.

Kennedy (John McNally, mgr.)—Pictures and vaudeville. Bill 9-11: Edwin Barry and company, "Billie" Seaton, Coakley, McBride and Mito, and Mimetti and Sideell. For 12-14: Sherman De Forrest and company head the bill.

Washington (O. R. Neu, mgr.)—Pictures and vaudeville. Bill 9-11: Viola Duval, Frank Rae and company, Brady and Mahoney, Stewart and Gold, and Eugene Trio.

Notre—Stanley De White, of the Ocean Stock Co., was injured in the chest last week by the discharge of a revolver during the action of "Billy the Kid" but was able to finish the performance.

The License Committee of the City Council has issued the license for freak shows from \$2.50 to \$50.

Jersey City, N. J.—Majestic (F. E. Henderson, mgr.) "The Lure" week of Feb. 9. "Mutt and Jeff in Panama" follows.

Academy (F. E. Henderson, mgr.)—Variety and the latest in photoplays.

Box Ton (Ed. U. Cadogan, mgr.)—Photoplays and mid-week changes of variety and new song revue.

Monticello (Robinson & Burns, mgrs.)—The new management here has made many changes, and contracts have been arranged for many high class feature photoplays.

Orpheum (Anthony Michel, mgr.)—Ten strong variety acts for week of 9, and daily change of moving pictures.

Broadway, Bayonne—The stock at this house present "The Time, the Place and the Girl."

Buffalo, N. Y.—Star (Dr. P. C. Cornell, mgr.) "Seven Keys to Baldpate" week of Feb. 9.

Madison (J. L. Loughlin, mgr.)—For week of 9, "A Fool There Was."

Teck (Messrs. Shubert, mgrs.)—"The Chocolate Soldier" week of 9. Gaby Deslys 10-21.

Madison (J. L. Loughlin, mgr.)—"The Shepherd of the Hills" week of 10. Kleins' "Antony and Cleopatra" is the current photoplay feature.

Shirley's (M. Shea, mgr.)—Bill week of 9: Joseph Jefferson and company, Dainty Marie, Bronson and Baldwin, Kirksmith Sisters, Elda Morris, Charles Weber, and pictures.

Academy (M. R. Schlesinger, mgr.)—Bill week of 9: Dick Ferguson, Charles Loder and company, Kitty Flynn, O. E. Falls and company, Fox and Evans, Four Musical Misses, Bobby Burnett and Dippy Deers, assisted by Flo Bennett.

Gaiety (J. M. Ward, mgr.)—Bowery Rascals and Truly Shattuck week of 9, Watson Sisters' Show 10-21.

Garden (W. F. Graham, mgr.)—Militant Mads week of 9, Mischief Makers week of 10.

Albany, N. Y.—Hartmann Blecker Hall (Edward M. Hart, mgr.) Mische Kinn, violinist, in concert, Feb. 3, was a notable event of the week, and he was greeted by a crowded house.

May Robson, in "A Clever Woman" comes 9. "A Girl of the Underworld" 10, Al. G. Field's Mischief 11.

Proctor's Grand (Howard Graham, mgr.)—The bills for week of 9-11 include: Rolfe's Arcadians, Llane Carrera and company, Frank Manley, Class A. Loder and company, Carmello, Sherman and Lewis, Sam Glider, Fodor-O'Brien Trio.

Proctor's (Jos. P. Corne, mgr.)—Vaudeville and moving pictures continue to satisfactory success.

Proctor's Colonial (Oliver Stacy, mgr.)—Moving pictures and vaudeville.

Majestic (Emil Delches, mgr.)—High class vaudeville and moving pictures.

Clinton Square, Star, Palace, Proctor's, Annex, Orpheum and White Wax, moving pictures.

Greensburg, Pa.—St. Clair (A. G. Wible, mgr.)—"Bought and Paid For" Feb. 9, Helen Grayce Co. 10 and week.

Kraggy (H. R. Lightcap, mgr.)—Pictures and three acts of vaudeville every Saturday.

Grand Casino, Princess, Lyric and Starlight, pictures only.

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 From telegram received from **BELLE BAKER**—"Send orchestrations 'BELLS' immediately."—**BELLE BAKER**.
 From letter received from **WILLIE WESTON**—"Sorry did not buy 'THE BELLS' for my own use."—**WILLIE WESTON**.
 From telegram received from **SOPHIA TUCKER**—"Had 'THE BELLS' on.—VERY BIG. Will use it."—**SOPHIA TUCKER**.
 From letter received from **BURKHARDT & WHITE**—"THE BELLS"—Big sensation for us."—**BURKHARDT & WHITE**.

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OUT OF TOWN NEWS

WASHINGTON.

BLASCO (L. Stoddard Taylor, mgr.)—"Marrying Money," week of Feb. 2, was well received, and society was out in full force to give the play and company a warm reception. It is not out of place to state that this company is one of the best seen here in many a day. Gilbert Miller has shown wise judgment in the selection of this company, and also the mountings of the play. It is very evident that he is following his illustrious father, Henry Miller. "Good business ruled." ("Oh, I Say") "The Wedding Night" week of 9. **COLUMBIA** (Fred G. Berger, mgr.)—"Columbia," the musical spectacle historical pageant, with a cast of five hundred, opened the week of 2, with a packed house. This performance was a benefit for the "Noel House." Society out in full force, and everybody was delighted. The music and dancing were pleasing. Big business ruled. Ann Swinburne, in "The Madcap Duchess" week of 9. **JULIAN** (Edging, in his new play, "The Grinoline Girl," next Newman's travel talks continue to be of great interest to all.

NATIONAL (Wm. H. Rapley, mgr.)—Raymond Hitchcock and his new musical comedy, "The Beauty Shop," were well received, by large audiences, week of 2. "Stop Thief" week of 9. "Oh, Oh! Delphie" next.

POLI (James Thatcher, mgr.)—"The Two Orphans" is one of the largest stock productions seen in Washington, and fully tested the abilities of the Popular Players, and they were equal to the task set them, and much credit is due director Edwin H. Curtis and able assistance of Manager Thatcher. The performance was enjoyed by large audience. Frances Neilson and Gertrude Potchill were excellent, and divided the honors. Louise Kent and Hazel May were good. Helen Tracy, an excellent actress, gave a grand performance of the most merciless and cruel old hag, Mme. Pichard, and her work and conception of that part will stand to her credit. Richard Buhler, Wm. D. Corbett, Stanley James, D-dley Hawley and Frank Shannon were all good, and the rest of the large cast gave excellent support. Good business ruled. "The Little Minister" week of 9. "Mary Jane's Pa" next.

CASINO (A. Julian Brylawski, mgr.)—Bill week of 9 named: May Duryea and company, Marino Sisters, Mlle. Paula, Murray's comedy dogs, Rawlton and La Tour, and pictures. Sunday concerts, well featured, do well.

COXSON (A. Julian Brylawski, mgr.)—Bill week of 9 named: Menlo Moore's "Sorority Days," Grant Gardner, Gillie and Bert, Ellsworth, Linden Players, Daly and Keno, "Boudling" Johnson, and pictures. Sunday concerts, well featured, with music by That Orchestra, do capacity.

GAYETY (George Peck, mgr.)—Al Reeves' Big Beauty Show had big business week of 2. The Liberty Girls week of 9.

KERRIN (Roland S. Robbins, mgr.)—Bill week of 9 named: Amelia Stone and Armand Kalas, Wellington Cross and Lois Josephine, Walter Brunt, Volant, Francis McGinn and company, Be Three Morris, Jim Halley and Jess Noble, Ben

Beyer and company, with new pictures. Sunday concerts, well featured, do capacity business.

NOTES.

S. Z. POLI has secured for his Washington playhouse a play that will eventually become a raging success in New York. The play is called "The Governor's Boss." It was written by Ex-Senator J. S. Barcus. It deals with instances concerning the impeachment of Ex-Governor Wm. Sulzer, of New York. After its Washington presentation it is likely to be taken up by some New York management for a metropolitan premiere. The revival of Kate Claxton's "Two Orphans" was a success in every sense of the word, and big crowds prevailed during the entire week, which proves that some of the old ones are not dead yet. This week his popular company is presenting "The Little Minister," to be followed by "Mary Jane's Pa."

Pittsburgh, Pa.—Mid-season reports on local theatrical shows the present season a prosperous one in various lines of amusement, local managers reporting good business at all times. The support given local theatres is practically capacity at all times, and it is a pleasing feature to note that as a general rule, plays of value are being presented. The Pittsburgh playgoers have always borne the reputation of being good supporters, and it is only in extreme cases that one hears a murmur of objection, and it is to be hoped that a continuance of this season's pleasures will be apparent in the future.

NIXON (Thos. F. Kitz Jr., mgr.)—"The Poor Little Rich Girl" Feb. 9-13. Elmer Barrymore, in "Tante," 16-21. The ever popular Christie Macdonald was warmly greeted by local friends last week. Many theatre parties were in evidence. **AYVIN** (John B. Reynolds, mgr.)—"The Passing Show of 1912," 9-14, with Laura Hamilton singing one of the leading parts. The Welsh Players, in "Change," 16-21. Elsa Ryan, in "Fog of My Heart," renewed acquaintances and played to another capacity week's business ending 7.

DEQUESNE (Dennis A. Harris, mgr.)—An announcement was made last week that Edmund Breese, late star in "The Master Mind," had been engaged for a two week's engagement with the Dis Players, 9-14. During which time he will assume the leading roles in "The Master Mind," and "The Lion and the Mouse."

FITT (W. B. McVicker, mgr.)—Playing an unprecedented run of four weeks, "The Blindness of Virtue" will close Feb. 14, and be supplanted by "Herod." The Pitt Players give a clear and ever rendition of the theme intended in Cosmo Hamilton's great drama, and have played to capacity audiences at every performance. Mary Hill, the popular leading lady of the company, who has been enjoying a well-earned rest, returned 9.

LYCEUM (O. R. Wilson, mgr.)—"The Conspiracy," with a strong cast, 9-14. "McFadden's Flats," the old reliable jumble of mirth and music, played to capacity week of 2. "The Trail of the Lonesome Pine" 16-21.

GAYETY (Henry Kurtzman, mgr.)—A big hit in Al Reeves' Big Beauty Show 9-14, is Helen Western, a local girl, appearing with the show. The Liberty Girls, with Matt Kennedy, 16-21. **VICTORIA** (Geo. Schaefer, mgr.)—Advertised as

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one of the best on the wheel, the Stars of Burlesque are here 9-14. The Dandy Girls 16-21.

GRAND (J. P. Harris, mgr.)—The usual high class bill 9-14 includes: Valiska Suratt and company, Ed. Wynn and company, Bird Millman and company, Josephine Dunfee, Moore and Young, Clark and Verill, Herbert German Trio, and moving pictures.

HARRIS (O. R. Buchheit, mgr.)—Bill 9-14: William Bence and company, Prelle, the ventriloquist; Heuman Trio, Riverside Four, Prince and Derris, Reed and Estelle, Musical Alvinos, Brown and Brown, and moving pictures.

AMERICAN (Harry Polak, mgr.)—Vaudeville and pictures, with big weekly change.

EMPIRE (A. A. McTighe, mgr.)—Vaudeville and pictures.

ROWLAND (J. P. Jones, mgr.)—Vaudeville and pictures.

LIBERTY—High class photoplays.

NOTES—Gladys Sears and her Tango Girls were entertained several days last week at the plant of H. J. Heinz in this city, where they were shown through and given a luncheon. About forty were in the party, and all reported a very enjoyable excursion. "Handsome" Cecile Boyle, of the Harris, is kept busy these days entertaining out of town friends. Some popular boy, he.

As usual, Jerry Collins is making many friends at the Sheridan Square, where he keeps things going in apple pie shape. Jerry says he has the "classiest crew in the city." The ever popular Joe Wehrbauch and Bernard Branigan, of stock fame, are wearing smiles of contentment. Business has continued good for "The Blindness of Virtue," which has already run four weeks, and Joe says: "No new show, no new work." Occasionally one finds a quiet moment back stage at the Victoria, where Fred Maderbach and the merriest crew in the city keep everybody in good spirits. "Dad" Diebold seconded Gladys Sears' statement that the whole bunch were pests, but "some

ESTABLISHED 1903

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crowd," with an always pleasant word for all. Martin Fox is still "doing the laundry" and, in spite of bad business, he claims he is the best "advertised" man in the business, having received word from "Frisco from friends who saw a mention in THE OLD RELIABLE's columns. G. R. O'Connor will again be with the Welder Amusement Company this season, having arranged for the exclusive candy wheel privilege. He is now preparing to have the greatest flash of its kind, and will leave here about the middle of April to open the season in Jackson, O., under the auspices of the Eagles. The National Stock Company is completing arrangements for the Summer season, and Charles Mutter, the busy manager, is kept on the jump. Advertising matter has been secured and it will not be long before they will issue a call for rehearsals. Four or five well known book plays will be given, including "Jesse James," "St. Elmo" and "East Lynne."

Denver, Col.—Denham (Woodward & Ho-

man, mgrs.) "The College Widow" Feb. 8 and week.

ORPHEUM (A. C. Carson, mgr.)—Bill 9 and week: French and Eis, John Conroy and Models, Gallagher and Carlin, Nonette, Dolce Sisters, Nick Kargo, Mario Duo, and moving pictures.

TABOR (Peter McCourt, mgr.)—"Lavender and Old Lace" 8 and week.

PANTAGOS (Nat Darling, mgr.)—Bill 9 and week: Powers' elephants, Link and Robinson, Otto Brothers, Dumitrescu Troupe, Benson and Bell, and moving pictures.

EMPEROR (George A. Boyer, mgr.)—Bill 7 and week: "A Night at the Baths," Katie Sandwina, D'Arcy and Williams, Lew Wells, Mond and Sallie, Willisch, and moving pictures.

BAKER (Nettie Willsa Ward, mgr.)—Joe and Loraine Keough in burlesque, and moving pictures.

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VERSUS



MUSIC

WHATS THE CONNECTION? Simply this:—You have probably observed that the service of some of the better Metropolitan Restaurants demands warm water in the finger bowls. One perhaps would be as well pleased to clean their digits in cool water as in warm, but that's not the point. The placing of warm water before you shows care, thoughtfulness, and above all a desire to please in **SMALL THINGS**, on the part of the management of the Cafe or Restaurant.

VERY WELL, THEN

To get down to cases,—we have used this homely simile to illustrate to all those who make a profession of playing music for the public, the wisdom of considering the "little things," and one of the big "little things" is the care and discrimination used in the selection of your programme.

We are listing here fifteen carefully selected modern dance numbers, by the best composers. Every **ORCHESTRA LEADER**, **PROFESSIONAL DANCING ACT**, and **DUMB ACT** should have one or more of these numbers in their repertoire.

NEW INSTRUMENTAL HITS

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Tango

PASS THE PICKLES

By Grace Le Boy

Valse Au Matin

SEPTEMBER MORN

By Henry Marshall

Tango

JAMAIS TROP

(NEVER TOO MUCH)

By Otto Frey

One Step

NOTORIETY

By Katherine Widmer

Rag

TICKLE THE IVORIES

By Wallie Herzer

March

THE WHIP

By Abe Holzmänn

One Step

SOME BABY

By Julius Lenzberg

American Dance

HORSE TROT

By Uriel Davis

Rag

RAG, BABY MINE

By George Botsford

Tango Argentino

THE DREAM TANGO

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CHICAGO, Ill., Feb. 7.—The Showmen's League

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Motors, Trucks Used Exclusively.
 Try Emory Bros., two Providence young men
 are building a new theatre on Mathewson Street

RATHERINE (GANGLOFF, a vaudeville performer, was found unconscious from gas in the Brady House, in Newark, N. J., on Friday afternoon, Feb. 6. Whether it was accidental or a case of suicide the police have not determined.

SIXTY-ONE YEARS
 is a little old age for a theatrical
 paper, but a **ROTTEN** old age for
 a joke. That's why the fun in
MADISON'S NEW
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 is bright, fresh, and up-to-the-
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Character Woman, also play Heaven. Height, 5 ft. 8; age, 32 years. Prefer one place attraction, but will accept stock or repertoire.

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Want to place the following Concessions for Home Comings and Celebrations: Pillow Case and Teddy Bear Wheels. Have neat frame ups. All new and up to date.

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It is said that Sabret, the dancer, has started his dancing career, Jose Rioside, (Carolina). This is Sabret's third marriage with a year.

BUM MARQUARD and his wife (Hollywood Society) have brought suit against their agent, (Louis Wesley), to recover \$200, the amount of a check which was returned from the bank, marked "N. G." In his defense, Wesley said that the sum he owed to Mrs. and Mrs. Marquard had been retained by him to secure himself against the forfeiture of a ball which he had signed which he said had not yet been cancelled.

KATHERINE GANLOW, a vaudeville performer, was found unconscious, from one of the Broadway House, in Newark, N. J., on Friday afternoon, Feb. 6. Whether it was accidental or a case of suicide, the police have not determined.

MARY LEBBEY was last night to be re-admitted to the United States from Canada said. She gave a bond for \$4,000 to leave the States at the conclusion of her theatrical engagement.

WANTED, all round used people that change for week, magician that changes for week end and straight, piano player, lady or gent, that can read and fake. Use plain wire. Address G. T. Wilson, Mgr., Ger. Med. Co., Montpelier, Vt., U.S.A.

WANTED: For Harry & Burdette Lewis Co., sober, reliable Young Man Piano Player, do musical specialty (strong preferred) and straight in acts. Long season to right people. Salary sure. All first rate. HARRY LEWIS; Winchester, Ind.

SOUVENIR ale stems will be presented at the one hundred and fiftieth performance of "The Little Cafe," at the New Amsterdam, Feb. 11.

MAY IRWIN, who was forced to cancel her bookings for week of Jan. 25 owing to illness, has resumed her tour.

Mrs. Max Wirtz (La Belle Theatre) has entered suit for divorce.

O. T. CRAWFORD PRESENTS THE PROGRESSIVE GIRLS

WITH THE FOLLOWING ALL STAR CAST

JACK REID
Producer and Comedian

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Prima Donna

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The Warfield of Burlesques

ELLA REID GILBERT
Comedienne

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RUEA BROWN
PEARL LUTHER
EDNA ORSCH

HAROLD KEMP
FRANCES DUNN
DOROTHY BELL
DONNE RICHARDS
MATTY MATHEWS
SOPHIE DAVIS

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HARRY VANDERVOORT, Leader
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HENRY LITCH, Carpenter
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JOHN HILTON HAS FOR SALE

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WILLIAM CARPENTER

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Original ideas and just the kind of fun burlesque audiences want. Let's talk it over.
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Si Collins, join Fred Hupfer

at Laredo, Texas, Feb. 15, if possible

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Used Tents, all sizes.

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Reliable, good dressers. Rep. or One Piece.

Lawrence King, Gen. Del., Humboldt, Neb.

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In all lines with all specialties. Must make good.

Years work to right people. Send all in first letter. Don't misrepresent. Salary sure.

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Three day and week stands. Low, sure salary.

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Also ferry boat to land in Park

This Park will be made the best Park proposition on the Coast. It has the location

Wanted to hear from Riding Devices, Shows and Concessions

Nothing too big

Good opening for Racer Coaster or other thrilling ride

Wanted Carousell and Ferris Wheel

First class shows wanted—will handle fire buildings, if necessary, for good shows

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Good opening for Bear, Doll and Candy or other novelty wheels

W. W. POWELL, Luna Park, Seattle, or J. W. FARLEY, Box 374, Rockport, TEXAS

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FOR THE ANNEX—Novelty Acts, Freaks, Curiosities, Strange and Curious People and an Act that can be featured in the Side Show. Something out of the ordinary. FOR THE UP-TOWN WAGON—A working attraction of merit, new, novel and entertaining. Address all communications to

A. L. SALVAIL, Hotel Saratoga, Chicago.

Call! Call! W. I. SWAIN SHOW Co. Inc. Twenty-First Annual Tour

All artists engaged for Number Two Show report Swain Building, New Orleans, 9 A. M., Monday, Feb. Sixteenth. Those for Number One Show one week later, same place and hour. Unless we have a disappointment' shows are filled in all branches without the usual want ad. this does not indicate that we are in such bad repute with artists on account of the requirements to make good, yet some people will talk. We are ready for Nineteen Fourteen. How about you, Mr. Think-it-easy-money, or Mr. Never-close? If you consider the water good, come in. Notice! People that are or have slaved with organizations requiring them to put up or take down canvas, don't apply. We carry twelve working men with each show. Also real agents, ten days to two months in advance.

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CORNER WARREN AVENUE AND WASHINGTON STREET

When in Town, Don't Fail to Call

JOHN B. WARREN

GENERAL AMUSEMENTS

305 SCHILLER BLDG. CHICAGO

Lost the Public and Showmen Should Forget

I am spending the winter in San Antonio, Tex., Season 1914, with "J. H. Johnson's Nomic Show." Will I make good? Not a doubt. Two years Talker with Frank C. Bostock, seven years with Thompson & Dunn, Luna Park, Coney Island. Booked for 1914, Pacific Panama Exposition. Still the man who wishes to "beat the band," and some Electric Mechanical Wax Figures. Posting the post.

JAY O. TURNER

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Equestrian Director Gentry Brothers' Famous Shows

16th Season. Permanent address, Bloomington, Indiana.

TOD'S TIPS

SEASON'S GREETINGS

HARVEY MAXWELL AND WHEELER SISTERS

BABY ADELA

Per. Address, care "TOD," NEW YORK CLIPPER

A DAINY HALF DOZEN
Six Kirksmith Sisters
 A MUSICAL ACT OF CLASS
 Management of J. L. O'CONNOR.

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 "The Big Little Manager" Proctor's 125th Street Theatre
 SEASON'S GREETINGS

CARRIE LILIE
 "The Personality Girl"
 Singing and Eating Regularly

THE SUCCESS FAMILY
STROUD TRIO
 FEATURING
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 "POP" AND "MOM" AND THE "KNOCK-OUT KIDDIE KOMEDIENNE"

PRESENTING
Wm. F. BECQUE'S ENTERPRISES
 Select Photo Plays and Illustrated Songs
 Wm. F. BECQUE, Mgr., NEW YORK CLIPPER

SELMA WALTERS AND CO.
 IN A NEW LAUGH-A-SECOND PLAYLET
"Eve and a Man"

Well, Whaddye Meant
 Were you left behind by not getting "your copy" in time? Guess we're rather "lone-some" again—eh?
With Williams and Rankin.
 Ernest Williams and Katherine Rankin, "The Yankee Doodle Duo" of cornetists, are reported as having been eight weeks of "riot" at the Tivoli Theatre, Sydney, Australia, and after finishing there, Jan. 8, will continue on Rickard's circuit to Perth, and thence to Bombay, taking in Alexandria and Calcutta, where they are booked for six weeks. A visit to the Holy Land will follow, after which Ernest and Katherine will go to London, opening on the Moss time in May. Their tour so far has been a hum-dinger for fun and favor.

That Thanhouser Kid.
 Little Marie Elme, popularly known in the picture world as "The Thanhouser Kid," will soon have another surprise for her friends and admirers in the form of a new and novel vaudeville offering, which James Madison is busy preparing. "Babe" was the first to claim herself the most photographed child in the world, and it seems it is still undisputed, even though her title is changed and she is now known as "The Mainspring of the Mutual Clock." The new trick will carry a special drop and will be introduced by a reel of pictures. It will open in or around New York City in another three or four weeks.

Eddie is an Elk.
 Eddie Jerome, formerly of the Hurting & Seamon forces, was initiated into the Glens Falls Lodge of Elks on Feb. 5, and is having a new set of Elk molars laid in to replace the diamond row.

Selma's Eve Seen.
 Selma Walters, besides showing her latest "Eve and a Man" sketch of fact and fancy at Proctor's One Hundred and Twenty-fifth Street Theatre, last half of last week, showed "two other strong reasons" for it all besides Walter Hawley and William Swayne, who assist her.

Poor Ryan and Lee.
 Have a heart, all ye agents. The best Ben Ryan and Harlette Lee could do last week was to play both the Palace and Alhambra Theatre twice a day—and be the hit of both bills. And yet they say "four-day" is tuff cut—and it is, outside of the Palace and Alham.

Laura in Bad, Too.
 Laura Hamilton, one of the prettiest of the girls with "The Passing Show of 1912," is receiving flattering press notices for her clever rendition of the numbers allotted her. Reports from Cleveland are to the effect that the applause for Laura was the sort "that refuses to be quieted." (Another weep for Laura while we're "crying for Ben and Harlette.")

The Same Jake.
 Jake Lubin, who has been doing things in great shape as manager of Lowy's Seventh Avenue Theatre since Miner's Eighth Avenue blew burlesque, is hitting a million up in the Harlem Vaudeville League, and turning down Federal offers daily.

At the Alamo.
 Were you up at the Alamo on One Hundred and Twenty-fifth Street, near Eighth Avenue, Tuesday night, Feb. 3? Yea boys, most every solitary soul of any account in Melody Lane was on hand to celebrate the return of dancing and the initiating of the "all night" license.
 To begin with, Irving Dash, "the handsome blond piano feller," was fingered out every melody that was worth doing, while Jo Jo and Delaney were bubbling over with special lumbars, oozed out in the best Jo Jo and Delaney style. "Blondy" Hattie Harlowe warbled "Bunch of Shamrocks," among a dozen others, in her own good way, and when she wasn't doing that warbling thing she was tangoing out on that "ocean of dips" floor.

Low Wolfe Gilbert was on hand, and after tipping off the mob to imagine a wonderful pair of pipes, he swooped across with one of his newest, "She's Dancing Her Heart Away." Paul Cunningham came through, with Dave Rose at the baby grand, singing "I'm Crying Just for You" and "I Miss You Most of All," and it was repeated from Harry Von Tilzer's table by "some sweet voiced gal."

Burns and Kissen leaned in with their comic conversation to equal the way they rendered "I Don't Want to Be a Soldier Man," and Al Wohlman came away from the "free" chicken salad long enough to sing Maurice Abrams' latest, "Push It Along," and after Murray Bloom accompanied a few numbers on the piano, Jo Jo and Delaney pranced up for "Camp Meeting Band," with Irv. Dash showing his personality and ability at the key stuff some more. It was a real wonderful night of nights, and with a "regular" talent and the Alamo orchestra, the Tangletoes will probably keep on swarming downstairs to trip on that pippin dance floor, which occupies half of the place. Souvenirs, presented to all ladies in attendance on the above night, were in the form of a "gold" jewelry case.

Harry Still Scouting.
 Once overed Harry Shea, "the agent dandy," Florie Tempest's hubby, looking some good and otherwise turns over up Harlem way last week for possible use in his own books. As serious looking as ever, but just as ready to pull a laugh and hand you one in return.

Clever Henrietta and Estelle.
 Dropped in on Rudolph Binder at Niemeyer's Cabaret the other night and found, besides Oscar Huttel's four piece orchestra, rendering the music, Henrietta Hanson, that nifty little soprano, singing "What Would I Do Without You" (I couldn't tell her), and Estelle Mason another sweet voiced good looking, with a know how way manner about getting "all" out of her numbers. Two of the strongest attractions that have warbled the "pop" stuff here in a good while.

Lillian for Vaudeville.
 Lillian Harrison, the popular little dancer, who is at present with Christie Macdonald, in "Sweethearts," will enter vaudeville next Summer.

NICK--HUFFORD and CHAIN--DELL
 United Time—Direction Pat Casey
 Jim--KENNEDY and KRAMER--Maud
 Direction James Plunket
BURT AND MALVENE
 RAPID-FIRE VAUDEVILLE

Mr. and Mrs.
Fred Thomas
 in
"The Dog Thief"
 Direction IRVING COOPER

College Inn Doings.
 Rumped in here last Friday night just in time to catch that court room comic number which Frank Corbett and Emmett Gilfoyle are a feature in these days. Corbett does three characters in it as "the prisoners," while Gilfoyle is a screech as the judge. A great slash of business for the "Beans, Beans, Beans" song, especially Frank Corbett's "Ocean Spring" "dance" his contract here Saturday night, and moved his trunk over to the next block into the Alamo.
 Frank Campbell also ceased drawing his "shekels" here, same dark night, and is doing the full dress singing thing down at the Campus, at Columbus Avenue and One Hundred and Fourth Street.
 Esther Ray, formerly of the Globe Theatre, in Boston, is a new face here, and the way Esther is being liked by the folk at the tables, way she won't get homesick for Boston soon.
 Miss Marcelle, May Vincent and the trio, Corbett, Sheppard and Donovan, complete the "regulars," while Abe Frankie is just equal to any old ivory pusher at the piano.

A New Trio.
 There's a new three-act going to pull up and cause some talk around this yere town in another fortnight or so. It will be composed of Mose Luckie, formerly of the Arlington Four; George Elliott, formerly of the Avon Comedy Force; and Harry Young, formerly of Lewis and Young. Raise your chin now and peek hard for their debut.

Billy Huehn and His Maids.
 Billy Huehn and his Three Musical Maids, who are presenting a neat musical act with snappy comedy on the Proctor time now, were the hit of the bill at the Twenty-third Street last week.

Nora is O. K.
 Nora Huster, the little Baltimore girlie who was injured on Dec. 28, in Pittsburgh, by being struck by a train, is rapidly recovering, and expects to rejoin "Fud-yama" act in Chicago in another week. Miss Huster has been confined to her bed in the Smoky City since the accident, the injuries of which centred in her spine and hips, but fortunately she escaped any scratches whatsoever about the face. During her stay in Pittsburgh she has been well cared for by friends, and takes this means of expressing her appreciation to them for the kindnesses shown her.

Musical Lassies Abroad.
 Lewis Bernie and his Five Musical Lassies are filling a forty weeks' contract abroad. They are at present a feature of the program at the National Amphitheatre in Sydney, Australia, on the Fuller-Brennan circuit and, besides the "forty" have twenty weeks further at their option.

Art Klein Through.
 After filling the managerial duties at the Union Square Theatre for a few weeks previous to its demise, Arthur Klein served for four days up in Proctor's new offices, and yelled "cauf" on Feb. 5.

A Faust Feature.
 Southie, Senna and Levey, "that trio of artistic songsters," are still the great big feature trick up at Faust's Cabaret, at Fifty-ninth Street and Columbus Circle. The boys are singing everything from every song shop, and easing each number out with Southie, Senna and Levey quality. Paul Southie is doing all the staging of numbers at this "Cabaret in the Circle"—nuf sed.

Those Three Whaleans.
 The Three Whaleans are romping through their good comedy singing turn around town again and pulling educated speed business. A hit of the bill at an uptown house last half of last week.

May Is in Town.
 May Owens, the "Just a Little Nifty Non-sense" singing comedienne, is due to be mingling amongst us this week, after a most successful tour up through the New England States, and finishing in Boston.

MR. and MRS. EVERETT BENNETT
 IN THE COMEDY PLAYLET
"THE MASTER"
 PLAYING U. B. O. TIME - - - DIRECTION LOU GOLDER
 CLEVER CLASSY

FLORENCE MASCOTTE
 CHARACTER COMEDIENNE
 The Girl, the Shrimp and a Piano
THE SHELBY'S
 Not a Riot, but Always Working
 A SENSATIONAL "HIT" IN MUSICAL COMEDY
HAL--KITER and PULLEN--LUELLA
 Clowning "IN DUTCH" WITH Soubrette and Ingenue
BILLY ALLEN MUSICAL COMEDY CO.

THE MIRTHFUL COUPLE
CARL--MCBRIDE and CAVANAUGH--EARL
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AL. VON TILZER'S "HONEY GIRLS."
 The Dance Place of Uptown's Broadway
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Restaurant and Cafe
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 (2 LADIES--1 MAN)
 IN A POTPOURRI OF
 SINGING, DANCING AND MUSIC
 FEATURING
IRISH BAGPIPES
 FAMILY TIME U. B. O.

Pauline Saxton's "Kid."
 Caught a clever country kid impersonator and eccentric dancer up at Proctor's One Hundred and Twenty-fifth Street house last week, in Pauline Saxton. A good looking blonde-like girl is Pauline, with a neat, straight opening number before she goes to the kid stuff with both hands. She was a big treat to the Harlemites, and if "the way she went" is good for anything she'll have no trouble going further.

A PERFORMANCE of "Potash and Perlmutter"
 will be given for the benefit of the Temple Ohav Zedek, at Cohan's Theatre, on Sunday night, March 1.

E. P. ALDER, representing B. F. Keith, signed contracts Feb. 6, for the immediate erection of a new vaudeville theatre at Bedford Avenue and Fulton Street, Brooklyn. The Prospect Theatre, another Brooklyn Keith house, on Ninth Street, just off Fifth Avenue, will be completed late in the Spring.

"THE MONEYMAKERS" is the title of the new play which Chas. Klein brought to this country from England, Feb. 6.
 Gers HELL will shortly call rehearsals of "Bringing Up Father," and he has engaged Hedges Bros. and Jacobson for the leading roles. Martin Sampter will have an interest in the show and will travel with it as manager.

A. E. ANSON and FRANK KEMBLE COOPER, two well known English actors, will appear in "Nobody's Daughter" for a tour of Canada.

THE Bijou Theatre, of Bay City, Mich., built and operated by J. D. Pillmore, of that city, for the last seven years, has been purchased by W. S. Butterfield, of Battle Creek. The circuit now embraces ten Michigan cities. Mr. Butterfield will have his new possession overhauled and several improvements made. G. A. Beatty will have the management of the above, as well as the Washington, another Butterfield theatre in Bay City.
"CHANGOS" opened its road tour Feb. 2, at Montreal, Can.

AT THE special performance of "Grumpy," which will be given by child actors at Wallack's Theatre, New York this month, Thomas Benton Ormahan Jr. will play the title role. The part of Mr. Jarvis will be played by Richard Oubitt, Susan by Sibylla Bauhan, Mrs. MacLaren by Florence Ware, Gladys Annette Costenover will make her debut in the character of Virginia, and Paul Kelly will appear as Ernest Heron.

DOUGLAS J. WOOD will play the title role in a revival of Richard Mansfield's "Prince Karl," for the benefit of the City History Club, at the Playhouse, New York, on the afternoon of Feb. 24.
WILLIAM ELLIOTT is to give five special matinee performances of "Kitty MacKay," at the Comedy Theatre, New York. The first will take place Thursday afternoon, Feb. 19, and the others will follow on succeeding Thursdays.

VIRGINIA HARNED will appear at the Palace, New York, Feb. 16.
"FRODOBY JONES" opened in London, at the Prince of Wales Theatre, Feb. 2, with Seymour Hicks in the title role, and Ellaline Terriss was seen as Jessie.

LATEST advices from Sydney, Australia, announce the arrival, on Dec. 6, of a new offspring in the family of W. J. Deane, the head of the popular music publishing firm.
Mrs. VERA P. ABRAM was granted a separation from her husband, Charles A. Ahearn, Feb. 5. The competition at the Princess Theatre, New York, has been extended until March 2.

"AND FANNY DID IT," a comedy by Edith Ellis will be given at the Booth Theatre, New York, at a special matinee, Feb. 17. In the cast will be Edith Ellis Furness, Violette Dunn, Julia Taylor, Anna Wynne, Winifred Gray, Sidney Seaward, Ivan Simpson, George Trader, Frederick House and Alfred Latscha.

While giving a performance in the Bermuda Aquarium, Hamilton, Bermuda, Feb. 6, Annette Kollerman suffered severe injuries owing to the bursting of a glass tank.

FORBES-ROBERTSON is seen in Providence, R. I., 9-11, in "Hamlet," "The Light That Failed" and "The Passing of the Third Floor Back," his farewell appearance to Providence.

SIX BROWN BROTHERS

SECOND SUCCESSFUL SEASON

PRIMROSE & DOCKSTADER'S MINSTRELS

AMERICA'S CONTRIBUTION TO THE AMUSEMENT LOVERS OF THE WORLD. FEATURING

TOM BROWN AND HIS SAXAPHONE SEXTETTE

NO OPEN TIME.

TOM BROWN, Manager.

RAYMOND WYLIE

SECOND SEASON WITH PRIMROSE & DOCKSTADER'S MINSTRELS

FEATURED BALLADIST

I was born on the same DATE as Billy Carter, Carroll Johnson and Geo. Gorman; so I ought to be good

JACK McSHANE

TENOR PRIMROSE & DOCKSTADER'S MINSTRELS

SINGING SELECTIONS THAT SEEM TO SATISFY

HARRY F. SIEVERS

Second Successful Season

PRIMROSE AND DOCKSTADER'S MINSTRELS

INTERLOCUTOR and COMEDIAN

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Geo. Primrose's "Dancing Johnnies"

JOHNNY FOLEY AND MURPHY JOHNNY

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COMEDIAN

Second Season

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FREDERICK V. BOWERS

Though Working in White-face, is glad to be represented with the "Burnt-Corkers," in pleasant remembrance of his early associations among them.

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Have just closed season of 15 weeks with ANNA HELD'S ALL STAR COMPANY

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JOS. P. HARRIS

MANAGER and PRODUCER of

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I was with Edward Leroy Rice's Minstrels in December, 1898.

Herbert Ashley

AND

Al. Canfield

FRANK DUMONT

MANAGER OF

Dumont's Minstrels

9th and Arch

Philadelphia, Pa.

The Only Located Minstrel Company in the World

Matinee Monday, Wednesday and Saturday

OUT OF TOWN NEWS

Portland, Me.—Jefferson (Julius Cahn, mgr.) Messrs. Shubert and Wm. A. Brady present the comedy "When Bunty Pulls the Strings," for one performance, Feb. 9. The Jefferson Stock Co., supporting Robert Connors and Justina Wayne present, for the first time, "The Case of Becky," 10-14. "Little Women" and "Oh! Oh! Delphine" are booked for early appearances here.

Ketch's (L. M. Mosher, mgr.)—Vaudeville and motion pictures. Heading the vaudeville bill for week of 9, Jesse Lasky presents Alan Brooks, in "The Best Cure," Spencer and Williams, and a company of ten; Karl Greer, Collins and Seymour, Majestic Musical Four, Lantion Lucier and company, and the pictures.

New Portland (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill week of 9: Bert McGarvey, El Mino Eddy, Bicknell and Gibney, and others, with the feature pictures. Gaskin's (James W. Greely, mgr.)—Vaudeville and motion pictures.

Casco (J. W. Greely, mgr.)—This cozy picture house is attracting excellent patronage. In addition to the picture program is the Bay State Ladies' Orchestra.

Two Nickels (Wm. E. Reeves, mgr.)—Motion pictures. Features appearing week of 9 include: Mary Pickford, in "Hearts Adrift," and early bookings are: "Paid in Full," 16, 17, "The Princess of Bagdad," 18, 19, and "An American Citizen," 20, 21.

Empire (D. D. Leader, mgr.)—Motion pictures. Feature films for week of 9 are headed by Charles Klein's production, "The Lion and the Mouse."

Pavilion (Baron & O'Brien, mgr.)—Entertain-ment consists of the Arlington Novelty Orchestra, with song numbers and dancing.

Norfolk.—A unique souvenir is being presented to lady patrons of the Jefferson, consisting of "photos on silk," of members of the company. A prize of \$20 will be given the lady making the most handsome sofa pillow cover from same. . . . Preceded by a luncheon of the quarterly meeting of the Maine State Branch of the Moving Picture Exhibitors' League of America convened at the Falmouth Hotel here, 8, with President Mozley

C. Blumenberg in the chair. Matters pertaining to the moving picture interests throughout the State were considered. . . . The Portland Automobile Show, with concerts by the Boston Ladies Orchestra, holds forth at New City Hall 9-14. . . . The boys from the State school were guests of Neil O'Brien and his minstrels when they played at the Jefferson Theatre to capacity business, 2 and the Jefferson Theatre Orchestra, having "night off" on the same date, gave a concert to the inmates of the City House. . . . The Boston Opera Co. will appear in concert at New City Hall 16, with Mme. Evelyn Scotney, M. Jose Mardones, Howard White and Mme. Marguerite Gallagher Boas, a native of this city, and others. . . . Louis Albion, the popular stage director of the Jefferson Theatre Stock Co., was given a bouquet shower and several valuable presents by his friends upon the occasion of his birthday, 3. . . . Members of the Maine State Motion Picture League were guests of Manager Blumenberg, at the New Portland Theatre, and of Hiram Abrams, at Keith's Theatre 3. Among the out-of-town film men present at the League meeting were: From Boston, J. A. Eslow, Universal; G. Appleby, Mutual, and Fred B. Murphy, World's Special. . . . Holman F. Day's new play to be produced by Henry W. Savage, and which was given in initial week's tryout at the Jefferson Theatre recently, has been named "Along Came Ruth," and opened at Waterbury, Conn., 9. It will open in New York 23. A comedy drama sketch, by Mr. Day, entitled "The Circus Gent," is now in rehearsal by Maclyn Arbuckle for presentation in vaudeville shortly. Mr. Day and Mr. Arbuckle are working upon their four act play, "Al Wood Craig," for early completion.

Cleveland, O.—Opera House (A. F. Harris, mgr.) Ziegfeld's "Follies of 1913," Feb. 9-14. Colonial (F. Ray Comstock, mgr.)—Alice Lloyd and company, including Frank Fogarty, 9-11. Gaby Deslys, in "The Little Parisienne," 12-14. Keith's Hippodrome (H. A. Daniels, mgr.)—Bill week of 9: Robt. L. Dally and company, Gus Edwards' "Matinee Girls," Henrietta De Serris and models, Avon Comedy Four, Thomas and Hall, Kramer and Morton, the Bobcains, Juggling De Lisle, and Father's Week. Prospect (J. W. Lyons, mgr.)—"The Newlyweds and Their Baby" 9-14.

Metropolitan (Fred E. Johnson, mgr.)—For week of 9, Vaughn Glaser's Stock Co. gives its first stock production of "Elevating a Husband." Duchess (H. G. Buckley, mgr.)—The Percy Harwell Company, in "The Squaw Man," 9-14. Cleveland (H. D. Zirkler, mgr.)—For week of 9, the Holden Players present "By Right of Sword." Miles (Frank Rayman, mgr.)—Bill week of 9: Leon Wadde, Lottie Mayer and her diving girls, and three special amateur diving contests 10, 12, 13, with prizes offered: McIntosh and Musical Maids, the Graham Moffett Players, Marie Fitzgibbons, Rex and Calvert, and pictures. Priscilla (P. E. Shea, mgr.)—Usual strong bill of vaudeville. Star (Drew & Campbell, mgrs.)—The Rosey Posey Girls 9-14. Empire (Geo. Chenet, mgr.)—The Tango Girls 9-14. Gordon Square.—Bill 9-11: Menomoe Altkem. Whitman Co., in "A Night on Crocodile Island," and five other acts. La Belle's Five Posing Models and others last half. Knickerbocker (E. N. Downs, mgr.)—For week of 9, Frohman's Famous Players films are being shown, with Spitalny's Orchestra as the added attraction. Alhambra (Fred Brant, mgr.)—Feature films and Alhambra Orchestra. Globe and Olympia.—Vaudeville and photo-plays. Los Angeles, Cal.—Hamburger's Majestic (Oliver Morosco, mgr.) Margaret Illington, in "Within the Law," Feb. 8-14. Morosco (Oliver Morosco, mgr.)—"How D'Ye Do?" was the bill 1-7. Morosco's Burlesque (Oliver Morosco, mgr.)—Kitty Gordon, in "Pretty Mrs. Smith," 1-7. Auditorium (L. E. Belymer, mgr.)—John McCormack 11 (night), and 14 (matinee). Embassy (Dean Worley, mgr.)—Bill 2 and week included: Six Diving Nymphs, Whyte, Peiser and Whyte, James McDonald, George Hermann and Marion Shirley, Orville Reeder, the Three Yocoyos. Hippodrome (Lester Fountain, mgr.)—Bill 2 and week included: George Cooper and company, Huron Blyden, Light Opera Four, Lone Star Trio, Murphy, Rose Ivy Lee, and Apollo Trio.

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Pantages (Carl Walker, mgr.)—Bill 2 and week included: Charlie Beilly and company, Eight Original Madcaps, Alpha Sextette, Rene Arnold, La France and McNabb, and the Aerial Lafayette. Republic (Bob Cunningham, mgr.)—Bill 2 and week included: Enigma, Laila Brooks, Berg and La France, the Musical Tolans, Lowe and De Marie, and Gordon, Berry. Clume's Broadway and Tall's Broadway, moving pictures only. Nora.—The Little Theatre has achieved instant popularity with local patrons of drama. "The Pigeon" has proved a big success, and will be continued for second week, 9, to follow Arthur Schnitzler's comedy, "Anatol."

Indianapolis, Ind.—Murat (W. E. Mick, mgr.) Gaby Deslys, in "The Little Parisienne," Feb. 9. "The Bird of Paradise" 10-14. English's (Ad. P. Miller, mgr.)—"Stop Thief" 5-7, John Drew 13, 14. Lyceum (Anderson & Ziegler, mgrs.)—"Madame X" week of 9. "The Newlyweds and Their Baby" week of 16. Keith's (Ned S. Hastings, mgr.)—Bill week of 9 includes: Oressy and Dayne, Lily Long,

Stacey and Towley, Four Merkel Sisters, Merrill and Otto, Sabaret, Juggling Millers, and Hay Samuels.

Lyric (Olson & Barton, mgrs.)—Vaudeville and pictures. Family.—The Rapier Musical Stock Co. 9-14. Columbia (J. H. Southwell, mgr.)—Police of the Day 9-14. Gaiety (H. I. Goddard, mgr.)—Great De Kalb Bellies 9-14. Gaiety (J. E. Sullivan, mgr.)—Broadway Bellies 9-14.

Muskogee, Okla.—Broadway (D. Myers, mgr.) Del Adelphia and company of six magicians were a feature week of Feb. 2.

Wigwam (P. F. Lieber, mgr.)—Vaudeville and motion pictures. "Adventures of Kathryn" 4, 5. Gaiety (H. I. Goddard, mgr.)—Great De Kalb Bellies 9-14. Grand and Yale.—Motion pictures only. Notes.—The Horton Theatre was dark 4-11, "Ben-Hur" showing 2, 3, and one matinee, to big houses. . . . Mme. Tetrazzini will sing at the Convention Hall 20. The demand for seats is heavy. . . . "The Girl from Nuremberg" played the Broadway Theatre 1-4, to good business. . . . On account of serious illness Richard Webber, cashier of the Broadway Theatre, has been confined to his home.

FEATURED BY RIGO,
JOE FONDELIER, EARL ALEXANDER,
WAGNER AND KENNIS, LARRIVE
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YOUR WATCH IS YOUR TIME TABLE
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Frozini, Orpheum, New Orleans.
 Franz, Sig., Troupe, Greeley Sq., N. Y. C., 12-
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Now touring with big success over the Low Circuit

Gartner, Jack, Maryland, Baltimore.
Gardner, Garret, Cosmos, Washington.
Gartner, Fido, Fox, New Haven, Conn.
Hines, Homer, Orpheum, Portland, Ore.
Gallagher & Carlin, Orpheum, Denver.
Gabriel, Master, & Co., Orpheum, Winnipeg, Minn.
George, Edwin, Proctor's, Newark, N. J.
Geiger, John, Dime, East Orange, N. J.
Germaine, Herbert, Trio, Grand B. E. Pittsburgh.
Georgette, Keith's, Philadelphia.
Georges (2), Low's, Toronto, Can.
Genaro & Ballo, Chicago.
Gilles, Ed., Panama Canal Show, White City, Chicago.
Grieffner, Earl, & Dops, Empress, Tacoma, Wash.
Grimshaw, Gladys & Co., Alhambra, N. Y. City.
Gibson, Barney, Keith's, Phila.
"Girl from Milwaukee," Keith's, Toledo.
"Girl from Abroad," The Majestic, Dallas, Tex.
Grimes & Bert, Cosmos, Washington.
Guthrie & Cantle, Howard, Boston.
Gilf, Wm. S. & Co., Colonial, Phila.
Giffitt, Harry, Orpheum, Minneapolis.
Gossard, Bobby, Majestic, El Paso, Tex.
Goodall, Archie, Empress, New York.
John R. & Co., Empress, Portland, Ore.
Gordons, Bounding, Orpheum, Vancouver, Can.
Gordon & Rice, Bronx, N. Y. C.
Goslar, Irving, Proctor's, N. Y. C. 12-14.
Graham & Murphy, Eljona, N. Y. C. 12-14.
Golden & West, Lowell, Fall River, Mass. 12-14.

Bernard & Harrington, St. James, Boston, 12-14.
Bernard, Flannery & Mitchell, Pantegres', Edmon-
ton, Can.
Bertha Maudsley (5), Savoy, San Diego, Cal.
Bell Family, Majestic, Houston, Tex.
Bennett, E. C., Academy, Buffalo.
Bergere, Valerie, & Co., Majestic, Milwaukee.
"Beaux Arts", Palace, Chicago.
Big City Floor, Bronx, N. Y. C.; Brunswick, Minn..

Bernard & Harrington, St. James, Boston, 12-14;
DeVard, Flannery & Mitchell, Pantages, Edmon-
ton, Can.
Beets, Maudsley (87), Sarcos, San Diego, Cal.
Bell Family, Majestic, Houston, Tex.
Bentley, Academy Buff.
Berger, Valente & Co., Majestic, Milwaukee.
"Beaux Arts" Palace, Chicago.
Big Four Club, Bronx, N. Y. 6; Brunswick, Minn.,
10-21.
"Big Jim" Empress, Sacramento, Cal.
Bicknell & Gibson, New Portland, Portland, Me.
Blanks, Blank & Bins, Orpheum, Seattle, Wash.
Blank Family, Majestic, Milwaukee.
Blum, J. C., Orpheum, San Francisco, Cal.
Boises, Fox, Lewisburg, London, March, London,
18-21; Hammersmith, London, March 2-7.
Bowers, Fred W. & Co., Keith's, Boston.
Buckland (3), Nevada, Nevada.
Buckley Bros., Keith's, New Haven, Conn.
Buckley Troupe, Hammersmith's, N. Y. C.
Buttrick Four, 7th Ave., N. Y. C. 12-14.
Bond, Wm. & Co., Allegiance, Philadelphia.
Boudin Bros., Broadway, New York.
Boudin Bros., Orpheum, Salt Lake City, U.
Bragg & Bragg, Toronto, Ont.
Brooks & Harris, Empress, Kansas City, Mo.
Brooks & Co., Empress, Kansas City, Mo.
Brooks & Wyler, Empress, Vancouver, Can.
Brown, Harry, 6th Ave., N. Y. C.
Brooks & Brown, 5th Ave., N. Y. C.
Brooks & Baldwin, Beebe's, Buffalo.

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 Bierser & Walter, Loew's Tacoma, Can.
 Brighton Quartette, Pantages, Tacoma, Wash.
 Brunettes, Cycling, Majestic, San Antonio, Tex.
 Briers & Gales, Majestic, San Antonio, Tex.
 Barton, Wilby & Curtis, Gordon's Olympia, Doct.
 Brads, The, Orpheum, Kansas City, Mo.
 Burke, John P., Tolly, Detroit.
 Burke, Elmer, Empress, San Fran., Cal.
 Burke & McDonald, Empress, Tacoma, Wash.
 Butler & Burley, Maryland Baltimore.
 Burke, John & Mae, Colonial, Norfolk, Va.
 Burke & Harte, Empress, N. Y. C., 12-14.
 Burke & Harris, Grayley Sq., N. Y. C., 12-14.
 Burton, Hahn & Cantwell, Loew's, Paterson, N. J., 12-14.
 Burns, Tedly, Howard, Boston.
 Burnett, Bobby, Academy, Buffalo.
 Buffalo Deers, Academy, Buffalo.
 Burns, Kilmer & Grady, Orpheum, Winnipeg, Can.
 Brierley's Animals, Orpheum, New Orleans.
 Eyal & Earl, Orpheum, Memphis, Tenn.
 Canfield & Carlton, Empress, St. Paul.
 "Cance Girls," Empress, Salt Lake City, U., 11

M'LE CARRIE
In "Musical Bells"

MILLE GARRIE
In "Musical Bells"
Playing United Time

Capoulican, Chief, Alhambra, N. Y. G.
Gantwell & Walker, Keith's, Toledo.
Calta Bro., Loew's, Toronto, Can.
Baron & Herbert, Lincoln Pa., N. Y. G., 12-14
Castellani, Riding, Palace, Los Angeles, Cal.
Graham, Colonial, Phila.
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Wataon, Lillian, Pantages', Portland, Ore.
Walker's "Happy Girls," Empress, Calgary, Can.
Walters, Flo & Ollie, Orpheum, Milwaukee.
Waldorf, Willie Holt, Orpheum, San Fran., Cal.
Ward & West, Orpheum, Omaha.
Wells, Billy & Nellie, Iria, Joplin, Mo., 12-14.
Wells, Lew, Empress, Denver.
Weber, Chas., Shea's, Buffalo.
West, Wm., & Co., Keith's, Columbus.
Webb & Burns, Polli's, New Haven, Conn.
Weise Troupe, Dominion, Ottawa, Can.
Weston & Leon, Pantages', Spokane, Wash.
West, Mae, Majestic, Milwaukee.
Welcome & Welcome, Orpheum, Vancouver, Can.
Webb, Austin, & Co., Orpheum, Sioux City, Ia.
Welch, Joe, Orpheum, St. Paul.
White, Parker J., & Co., Empress, Ft. Wayne, Ind.
Whitler's "Sweetest Boy," Lyric, Indianapolis.
Whyte, Peter & Whyte, Empress, San Diego, Cal.
Wheeler, Bert, & Co., Orpheum, Montreal, Can.
Whieier & Wilson, Alhambra, N. Y. C.
"Who Was He?" Lincoln Sq., N. Y. C., 12-14.
White's Animals, Fulton, B'ham, 12-14.
Whirlwinds (7), Scollay Sq., Boston.
White, Ollie, Bowdoin Sq., Boston.
Whitfield & Ireland, Orpheum, Duluth.
Wittich, Empress, Denver.
Williams & Segal, Princess, St. Louis.
Williams & Warner, Empress, Sacramento, Cal.

JAS. WILSON & AUBREY AL.

"World's Almost Greatest Wrestler." Playing United States.
Direction MAX E. HAYES.

Willier, Gladys, Orpheum, Vancouver, Can.
Wilson, Jack, Trio, Palace, N. Y. C.
Williams, Bert, Orpheum, B'ham.
Wilson & Aubrey, Keith's, Providence; 5th Ave., N. Y. C., 12-21.
Willson, Doris, & Co., Grand, Syracuse, N. Y.
Williams & Wolfus, Shea's, Toronto, Can.
Winlow & Duffy, Majestic, Houston, Tex.
Williams, Thompson & Copeland, Majestic, San Antonio, Tex.
"Woman Proposes," 5th Ave., N. Y. C.
Woodford's Animals, Liberty, B'ham, 12-14.
Worwood's Animals, Orpheum, B'ham, 12-14.
Woodruff, Henry, & Co., Orpheum, Vancouver, Can.
Wright & Dietrich, Orpheum, Kansas City, Mo.
Wynn, Beatie, Palace, Chicago.
Yaw, Ellen Beach, Orpheum, New Orleans.
Yocarys (3), Empress, San Diego, Cal.
Youngers, The, Greeley Sq., N. Y. C., 12-14.
Youlin, Anna, Orpheum, St. Paul; Orpheum, Winnipeg, Can.
Zarrah, H. M., & Co., Orpheum, St. Paul; Orpheum, St. Paul, 12-14.
Zeroladas, The, Empress, Chicago.
Zick, Tillie, Majestic, San Antonio, Tex.



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CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

THE NEW YORK CLIPPER is sixty-one years old to-day. Look it over from cover to cover and tell us what you think of it.

TO ALL IN THE CARNIVAL BUSINESS.—Answer the call promptly.

THERE will probably be a greater gathering of carnival managers and general agents at the Auditorium Hotel, Chicago, Feb. 18 and 19, to attend the fair managers meeting than there was at the Sherman House, in the same city, last December. There are very few open dates, so why the excitement?

A "CHUMP" is sometimes the man that everybody talks about.

THE LACHMAN CARNIVAL spent Sunday and Monday, Feb. 1 and 2, in San Antonio, en route from Boerne to Pearsall, Tex.

JAY W. COGHILAN will have an autodrome with the C. A. Wortham Carnival this season, opening in Denville, Ill.



ALICE MELVILLE
(Mrs. Earl D. Strout),
In the role of Pharaoh's Daughter.

GEORGE C. JOHNSON.—Manning B. Pletz says that you evidently have the writicists in your left hand, and he is sorry to hear it. George C., of those letters you were going to write.

OSCAR C. NOBLE.—Are you going to be with a circus this season? Oscar C., Johnny J. Jones wants to hear from you.

NEXT week all of the carnivals on tour will begin to travel in the direction of the North Star. Watch them.

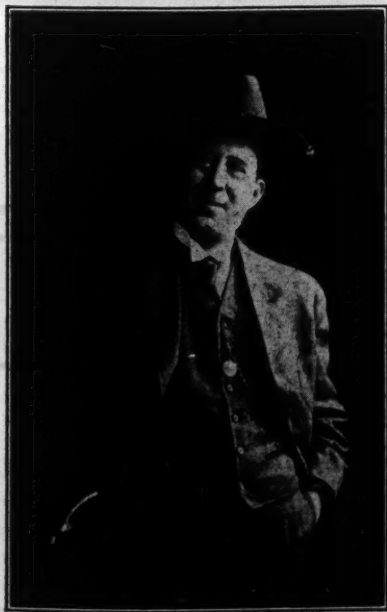
JOHNNY J. JONES says that his carnival played Key West, Fla., to the biggest gross business ever done by any similar organization in that city, and that's some record. Johnny J., they are all watching you.

W. A. PARTRIDGE is a "tattooed" man who is known as the human art gallery. W. A., who with this season.

SEEN in San Antonio recently: Joe Badaracco, Mrs. Dan J. Lund, Joe Rogers, Harry Howard, L. C. Beckwith, James T. Brady, M. B. Pressey, John Oyler, Mrs. John Oyler, John S. Hubbard, C. G. Seagle, Larry Judge, Jean Gibson, Jay O. Turner, Mrs. Jay O. Turner, Felix Werhle, H. B. Danville, J. Fred Pletz, W. F. Palmer, Julie Kasper, Robert C. La Burno, William Epstaine, Harry La Braque, Herbert A. Kline, Mrs. Herbert A. Kline, Doc Stewart, W. B. Wedge, Walter K. Sibley, Mrs. Walter K. Sibley, Pelece Bernardi, Mrs. Pelece Bernardi, W. C. Huggins, David Lachman, Mrs. David Lachman, Charles M. Nigro, Mrs. Charles M. Nigro, W. L. Wright, Jake Glass, Paul Hunter, Mrs. Paul Hunter, Mrs. Blanche Martin, Tony Spring, Mrs. John Esmond, John Esmond, I. L. Peyser, Mrs. I. L. Peyser, Manning B. Pletz, Geo. W. Fairley, C. E. Meyers, A. F. Goldberg, Eugene P. McKenna, Mrs. Eugene P. McKenna, Charles Bickell and Frank Coplan.

DAVID LACHMAN has a few irons in the fire, and they all seem to be well-heated. David, the George Washington birthday celebration at Laredo, Tex., and the battle of flowers at San Antonio ought to make them notice you.

WHO is going to have a diving girl show, all in "pits," this season?



MANNING B. PLETZ,
"Midway Bert."

SAN ANTONIO is spending half a million dollars on street improvements, and the work is going on right now. That should help the San Jacinto celebration wonderfully. Local conditions have a lot to do with the success of celebrations.

THE secret is out. Irene White, the diving girl, is Hazel "Nuts." She rather likes it. Irene has been in San Antonio for some

weeks playing musical comedy. Minnie is the wife of a band musician that plays an instrument in the shape of a cornet. Crystal is in Houston, Tex., watching her husband ride a motor-cycle. Good-bye, Hazel "Nuts," Minnie and Crystal. You know, now are you satisfied?

CHARLES McDONALD.—Where were you when the picture was taken? How is every thing going with the Mozele Carnival? Regards to all the St. Louis "bunch."

MANAGERS.—Be sure and have everything ready in time for your opening date. Of course it was never any different.

W. B. WEDGE has one of those watches like you get at "carnival stores." W. B. broke the crystal on it the other day and took it to a jeweler, and the jeweler said I can't fix it, you will have to take it to a glazier.

H. WILEN is the general agent for the Tropical Amusement Company. If you don't believe he is a general agent just look over that route of his. H. Wilen, we think, is going to be in advance of the K. G. Barkoot World's Greatest Carnival this season.

F. H. SCOTT says that a good general agent and a manager that knows his business can operate a carnival successfully. F. H. modestly admits that he is a manager. F. H., that "bunch" is a warm one, all right, but we think that the others can take care of themselves all right.

GENERAL AGENTS.—Don't overlook the Humane Societies as auspices.

JOE BADARACCO, who has been in Austin, Tex., for the past four weeks, at his home, was in San Antonio last week.

BILLY BOZELL.—It looks like that show you are going to have with C. A. Wortham is going to be one of those stupendous productions we hear so much about.

HARRY FAIRLEY says Jolly Dixie, the fat girl, weighs 448 pounds. Harry, that statement carries considerable weight.

GEORGE W. FAIRLEY was in San Diego, Cal., last week. George W. said he saw Joe Conley, J. L. Brown, James M. Hathaway, Sam C. Haller, Foley and Burke and a few others in San Francisco, while on his way back from Seattle.

TO ALL CARNIVAL FOLLOWERS.—This is season 1914. Try and do better than you did last season in every particular.

W. DAVID JOHN says: "Mr. General Agent, if you don't like your position, don't worry. Some one will soon have it."

R. L. CARROLL says that it is far better at times to sell than to buy. Especially a Winter carnival.

SIDNEY WIRE.—The carnival world wants to know if you are coming back this season as press agent or manager of your own carnival. Sidney, come back any way you like. Pleased to have you on the dear old Midway.

G. A. LYONS will have his La Zoria musical comedy with the Tom W. Allen All Star Fashion Plate Carnival this season. He will carry four principals and ten chorus girls.



E. D. COREY.

G. A., when you have time send us the complete roster of your company, giving the full names of your artists. G. A. says Kansas City is a live place now.

WHAT is the "squawk"? Ain't no "squawk." That's the band rehearsing.

B. H. MCINTYRE has closed his store room show, in Portland, Ore. B. H., what was the hurry?

FRANK REMKE.—How is the store room show in Portland, Ore.? Frank, it ought to be all right with Jolly Dixie and Major Littlefinger, as two of the leading attractions.

JOHN T. BACHMAN has the press agent working again. The Texarkana papers have been printing some special articles on animals, incidentally mentioning John T.'s name. John T. is getting up a scrapbook of letterheads. Kindly send him yours. That will be some funny scrapbook ten years from now.

LEON M. HEWITT says North Carolina is full of general agents at present. That's no way to behave.

GENERAL AGENTS.—Don't overlook the Police Relief Associations as auspices. The Moose lodges throughout the country are going to have more celebrations this season than ever before.

E. D. COREY wants to know if a special train of cars, two fifteen piece bands and a lot of long jumps signify that that carnival is the best organization on the road? E. D. says mushrooms have been known to grow through a three inch concrete sidewalk, likewise have some carnival managers overcome greater obstacles. E. D. was in Navasota, Tex., when he was in this mental attitude.

AOLDPH SEEMAN has many good ideas for show frameups. Adolph is now in a good place in which to develop them. We are watching him.

F. L. FLACK.—Red Onion wishes to thank you for the many kind things said in connection with this column. Your letter of recent date greatly appreciated.

GEORGE STANLEY is dead. W. K. Havis writes under date of Jan. 25, from Los Angeles, Cal., that George Stanley, a singer and musician, died at his home in Los Angeles, Cal., Friday, Jan. 23. George's last carnival engagement was with Essie Fay's Horse Show, with Herbert A. Kline, the past season.

HAVE you ever heard the story of the "lost carnival"? Quite a few of them will be lost before the season is four weeks old.

W. K. HAVIS expects to remain in Los Angeles, Cal., for an indefinite period. It's the climate, my boy.

SHUNGOPAVI is dead. Shungopavi, known as the Indian medicine man, died at his home in Jersey City, N. J., Monday, Jan. 12,

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aged fifty-three. He was known at all of the expositions as a bally-hoo and stage magician, and at that time worked under the name of Romando. In recent years he has been a lyceum and chautauqua entertainer, working under the name of Shungopavi. He was an extraordinary person in many ways, and was well liked by all who knew him.

HARRY A. MOORE is operating T. C. Work's Ferris wheel, with the Tropical Amusement Company. Harry A. says that The New York Clipper receives the same welcome as "salary day" does over where he is, and that's some welcome.

MANAGERS.—Hadn't you better get something else to feature besides a trained wild animal circus? Of course, they are all right, but you might find something else.

C. A. WORTHAM has purchased Steve A. Woods' buffet car, the "Golden Chafing Dish," which will be under the management of J. C. McCaffrey all season long, with the C. A. Wortham carnival. Just by way of remarking, there are few men better qualified to handle such a proposition than J. C. McCaffrey.

STEVE A. WOODS.—Do you remember what Red Onion told you last June about sticking with the "little giant"? Who's right, Steve A. or Red Onion? Steve A., we will forgive you for everything but Tulsa, Okla. Weather or not, that goes.

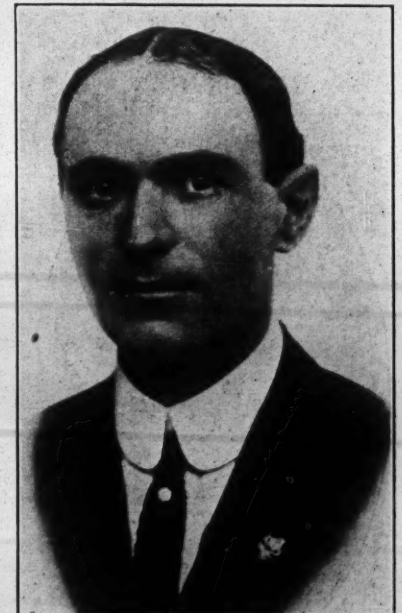
R. E. KIDIN.—Give us something new in the way of contests.

O. A. WORTHAM.—This "bunch" ought to keep you busy: Steve A. Woods, Ned Stoughton, Larry S. Gerety, John A. Pollitt, B. E. Elgin, J. C. McCaffrey, Billy Bozell, Charles Jameson, D. M. Alwood, James McKinney, Horatio Dempsey, H. M. Waugh, C. B. Kidder and James Berry.

MANAGERS.—Why have a mounted band when it is hard for some musicians to stay on the level ground, to say nothing of riding a horse?

DEACON DELMORE, the talker.—Who are you going to be the general announcer for? Manning B. Pletz, would like to hear you say it once again, "Should you live a thousand years you never can forget them." A girl gets married every twenty minutes in the Streets of Cairo.

DEACON.—What is the worst show that you ever saw?



S. SOLOMON,
General Agent Solomon & Dorman
Liberty Shows.

D. C. WHITTAKER's Motordrome is doing a nice business with the Great White Way Carnival. D. C. thinks that he will paint it white enamel, and put a big electric sign over the entrance. That ain't so bad.

HOW MANY carnivals will carry miniature railroads this season? All rides get good money with carnivals. Don't get it?

JOHN F. MARTIN has a sense of humor unconfined. He is a keen observer, and a very acute critic. He furnishes a laugh in the following: He

says a restaurant in Kansas City has "the most versatile cabaret in town." Presuming that they double in dishes as well as on the stage. John F. observes: "That it is no longer good form to carry tooth brushes in the upper left hand pocket of one's vest." "That new styles in Winter doughnuts are on exhibition throughout the country, and are proving to be very popular, especially with coffee." "That trousers are much worn unpunished." "That monogram toothpicks are not



GEO. F. DORMAN.

stylish." "That beans can be eaten with impunity, and considerable relish—tomato catsup being the relish." "That abdomen wrinkles are very much in evidence around some Winter quarters." "That it is not considered good form to eat more than one meal a day in a billiard room." "That the habit of rolling one's own cigarettes is on the increase; the illite white-phils are taking the place of perfectos to a great extent." "That invitations to dinners, at private houses, are eagerly accepted during the Winter months." "That all 'nuts' are not of the coconut variety." "That the Empress Theatre, Kansas City, is using a twenty-four sheet stand, proclaiming the fact that Sullivan & Conditine are the Ringling Brothers of the vaudeville world, and suggest that when the Ringling Bros. play the East, next season, that they bill themselves as the B. F. Keiths of the circus world." "Snuff, snuff," he said.

W. M. McQuinn, Noble C. Fairley, M. Samayon, Will A. Dickey, J. H. Roberts, Lynn Kirby, Sherman Kirby, A. H. Barker, O. N. Fairly, William Alkman, J. Clint Wiseman, H. Honda and George Clark, the "bunch" want to hear something from you.

MANAGERS.—Don't try to bill a town with a post card. Use at least a six by nine dodger.

ED. EVANS is getting a nice carnival together, and his general agent, W. M. Quigg, is doing some good work in advance.

JAY W. COGHILAN.—What about that autodrome? Jay W., they tell us that they build them one hundred feet in diameter now.

HARRY DEWAY writes that the Lewis & Dyer Combined Shows have a nice line-up of shows and concessions, as follows: James Dyer's Trained Wild Animal Circus, James Dyer's Jungledand Pit Show, James Dyer's Platform Show, Harry J. Lewis' Plantation Minstrels, G. Baldassarre's Little Horse Platform Show, and Ricks Brothers' Parker Carry-us-all, and W. R. Robson's Concert Band, of eight pieces, and among the concessions are: Willie Levene, with knife rack, three cut racks, high striker, novelties, and ten-pin alley; C. P. Albright, with ruby glass teddy bear and pillow-top, wheels; Mrs. Elmer Collins, spot the spot, Ned Trent jewelry case, like Christopple's cock-horse, and O. Baldassarre's shooting gallery. James Dyer is general manager, and Harry Dyer is general agent of the Lewis & Dyer Combined Shows. They are now touring Texas to a satisfactory business.

W. J. KEMOS has the Girl in the Moon Show, with the American Carnival.

MANAGERS.—What color are you going to paint your train? Try and make it flashy anyhow.

HARRY DEWAY says, when the regular season opens that he expects to go back in the tank again. Being a human fish he does not like to be out of water. Harry quit the hotel because the elevators made him seasick. Harry—Many thanks for the good things said about The New York Clipper.

HARRY HUNTER, the electrician is making Slater, Mo., his Winter quarters, where he is plying his trade.

WILLIAM A. SPENCER.—We are very sorry, indeed, to learn of your accident, which caused you to lose a number of your teeth. William A.—Who are you going to be with this season? How about the new show? Where are you building it?

WILBUR S. CURENEY will be the general agent, this season, of the Smith Greater Shows. Wilbur S. has been general agent for the Smith Greater for seven seasons. He certainly must have made good.

ACCORDING to expert mathematicians the percentage against knockers is twenty to one in favor of boosters. Wonder where he got this from?

CHARLES R. KIRBY organized a carnival in Riviera, Tex., last week, under his own management, with L. O. Beckwith as general agent.

BARTLESVILLE, Okla., is a good carnival town. Don't miss next week's issue of The New York Clipper, dated Feb. 21.

JOHN P. MARTIN says that he can always tell when he wakes up in the morning if there was a front the night before, as he can feel the "nuts" falling thickly about his head, and he declares that Kansas City, Mo., is one of the best towns to gather "nuts" in that he has ever been in. John P., have you seen any Immaculate Costume Singers, lately?

LITTLE LORD ROBERT played a vaudeville house in Kansas City some time ago, and was billed "The Greatest and Smallest Act in Vaudeville." That being the case, Harry Harry, the fat man, must be the biggest and largest act in the carnival world. Shake that tree again. What are you doing to-day, George? "Nutting."

W. A. (SNAKE) KING says, "Watch me grow not in stature, but in business." Well, he's growing all right. W. A. is his own press agent, and he certainly does pull off some good "stunts."

E. D. COREY has purchased a seventy-five foot busman car, and will place it in service May 4, with Corey Brothers' Combined Shows.

W. A. SARHMAN is the general agent for J. W. Hampton's Greater Empire Shows this season. J. W., we figure that you are going to open in Wheeling, W. Va., again this season.

EVERY carnival in America has its own special train—on the letter-head?

CHARLES R. KIRBY goes dry, July 1. How is that going to affect the carnival business?

HARRY S. SHIELDS.—Where did you go when you left Bennie Krause? Harry.—We would like to keep up with your movements. Are you coming West soon?

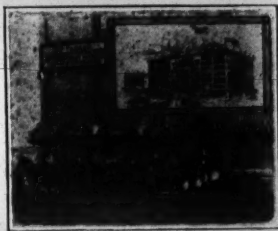


MILT S. MOONEY,
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Tandem.

GEORGE F. DORMAN spent last week in Fowler, Tex., hunting and resting up. George F. has a very large season ahead of him. He and his partner, B. Solomon, are going to make the carnival world notice them this season.

CHARLES H. TOMPKINS was at one time in the carnival business, with a real Wild West. Chas. H. has a right to be in the Wild West business. He was born at Round Rock, Tex., sixty miles from San Antonio. Charles H. began riding bucking horses at a very early age, and has been doing it ever since, and during his lifetime has won a number of prizes in cattle roping contests, throughout America. Charles H. says, Wild Spot, the bucking horse, has made him a lot of money.

THE PARKER JUMPING HORSE CARRY-US-ALL



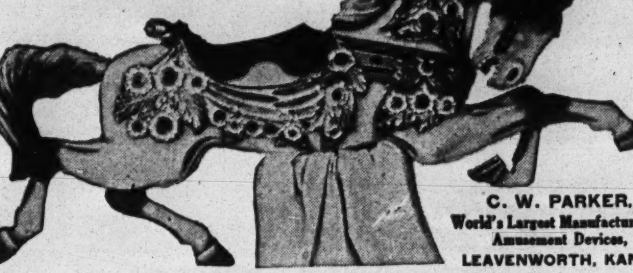
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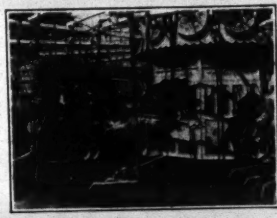
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Charles H.—We wish to thank you for the many kind things said about THE NEW YORK CLIPPER. A PRODUCE market report—"Onions" will be plentiful this season.

FRANK LEONARD writes from Chicago, under recent date, that he had a billiard hall in Chicago this Winter, and that he had a lot of customers, but didn't make much money. Frank says that the Chicago "Cue" Chalkers Union is increasing in membership daily.

WARREN H. RICE JR. now has a little baby sister. Born to Mr. and Mrs. W. H. Rice, in Chicago, Jan. 27, a girl.

BOBBY KANE, W. M. Mosley, Homer V. Jones, C. A. Wortham, J. B. Warren, J. C. McCafferty, Con T. Kennedy, Tom W. Allen, E. C. Talbott, W. H. Rice, Barney R. Parker, Doc Allman, Ed. Evans, S. W. Brundage and Sidney Wire, people are talking about you.

P. J. SNELL (Texas Bud) closed with the J. G. Miller Carnival at Harlingen, Tex., Saturday, Jan. 21. All of the Wild West equipment and stock will spend the rest of the Winter, prior to the opening of the regular season, at McAllen, Tex. P. J. passed through San Antonio Thursday, Jan. 20, en route to Fort Worth, Tex., in the interest of some big deals in cattle. We expect to hear of him being in Mexico shortly. Whoever his Wild West goes with this season will be mentioned in this column, at an early date.

MRS. L. L. MARTIN is gradually recovering from her recent illness, which confined her to a hospital in San Antonio.

TONY SPRING will leave San Antonio shortly for Brownsville, Tex. Tony has recovered from an operation which necessitated the removal of his left eye.

MANNING B. PLETZ and L. C. Beckwith are planning a society circus, to be located on the Coliseum Ground, San Antonio, Tex., under the auspices of Daughters of the Republic, or Shriners, at an early date.

Saw a headline in a newspaper the other day which read: "Battle between life and death." Red Onion sat up all night trying to figure out what there is between life and death. Help, help, help.

W. DAVID COHN passed through Kansas City last week. The report on his room at the hotel was B. N. U. Ask him, yourself.

HENRY A. KILN tells us that in the early days of his career as a carnival manager that he leased a number of cars from the Arns Palace Horse Car Company, on the side of which the

FELIX WEHRLI has been spending the Winter in San Antonio. J. B. RHODES is still in the carnival game. No sir, this is not a Sears Roebuck carnival. R. L. CARROLL sold out his interest in his carnival, which played Gilmer, Tex., recently. B. L. is now making Quincy, Ill., his Winter quarters, from which point he will probably organize for the coming season.

J. Cannon, Steve A. Woods, Frank J. Noethen, O. H. Johns, James J. Haggerty, George D. N. Hennessey, Sanford Billings, C. C. Montgomery, Ester Donahue, Lillian Cooley, Chubby Whitney, George H. Hamilton, Walter C. Van Horn, Chas. G. Kilpatrick, George Harmon and S. N. Holman. FREDERICK P. MCKENNA says he wasn't that way at all. The bally-hoo stage was too small is the reason that he fell off of it.



COL. CHARLES W. PARKER, The Carnival King, Watching his five big attractions.

MILT S. MOONEY can get out as fine a program for a celebration as you ever saw. The one that he got out for the San Jacinto Celebration, "Battle of Flowers," several seasons ago, was a work of art.

THE Clippings used to be a regular organization that put on annual celebrations, several years ago, in Dallas, Tex., something after the style of the New Orleans Mardi Gras. The Clippings became defunct in 1907 we are told. Wonder if they will revive it soon?

JULE KASPER has a wine cellar in town City. In. He has the key in his pocket. Jule is in San Antonio, so you agents don't need to bother about going to Iowa City with the expectation of breaking any of his wine bottles.

ENTRERS OF INDEPENDENT SHOWS—Do you know that the name of your attraction has much to do with the success. Get a name that the public can remember, and one that's easy for the talker to pronounce. Alinee, Noma, Amara, Caidle, Azura, Miracle, Zora, names like these. Get down off that ladder.

FRANK M. NICHOLS is the man to see when you go to Peoria, Ill.

DAVID LACHMAN says: "A round lot is not on the square. Joke. Please laugh."

WILLIAM DYER, the animal show man, you are hereby notified to speak for publication. Regards to Eulene La Rose.

O. M. HUNT, the talker, says that he has not decided just exactly where he will land at the opening of the season.

F. G. WALLACE, the bandmaster, who is now with Morelock & Watson's Minstrels, spent Sunday, Feb. 1, in San Antonio.

MUCH Winter, early Spring, long season ahead, thirty weeks at least. All hail season 1914. Let's get ready. Let us know where you open, and send in your route each week.

JULE KASPER and W. F. PALMER are framing up a big show to go with one of the big carnivals, but they won't tell us what it is. We'll find out soon.

WALTER K. SIRELY promises us the most novel water circus ever seen in America. You know who he is with and how he does things.

Mrs. JOHN RAMON has recovered from her recent illness. Elsie is herself again.

O. H. JOHNS—Where are you in Winter quarters with your Glass Show?

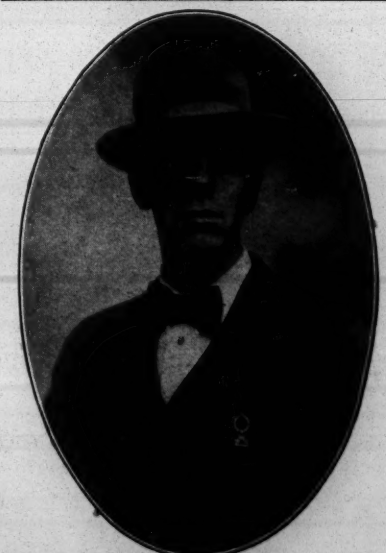
CONSISTENCY of some talkers—Come in out of the rain, it is snowing.

FRANK J. NORTHERN—Why so quiet? We haven't seen your name in print for ever so long.

GEORGE W. FAIRLEY arrived in San Antonio, Sunday, Feb. 1, from his Pacific Coast trip, via Los Angeles and El Paso. George W. says that he saw the following "bunch" in Los Angeles: W. W. Kirby, Sky Clark, Herbert Snow, W. K. Hays, Esle Fay, "Big" Otto and Jos. Edwards. They are all talking millions.

RED ONION wants to hear from J. C. Snyder, T.

MANAGERS—Again we ask you why the cook tent right up against the music tent is the trouble? The odor of frying hamburgers and such is very obnoxious to a refined sense of smell. You just stand in the entrance some day, in any town, and hear the objectionable remarks about the cook tent being in the entrance. Screen it off if you can't do anything else. Follow the public's opinion, and you will find out what is required in a great many instances.



DANA THOMPSON.

NINA SMITH—What musical comedy are you going to star with this season? Nina is a very great help around any show, so she has never been known to run away from work. She has been known to help the canvas men to hold the top up during a storm. She can, can she? Well, we'll see that she does. Not if Nina knows it, you want.

T. J. CANNON—What are your plans for the season? General agent or the Big Thing? Sly old fox, you say something.

WANTED! SEASON 1914 WANTED! LACHMAN GREATER SHOWS

For season covering the best Fairs in Texas and Oklahoma. New and Novel Shows and Attractions of every description, clean and attractive Concessions. Positively no graft tolerated. Address all communications

D. LACHMAN, Gunter Hotel, San Antonio, Tex.

These Shows will all exhibit in connection with the celebration at Laredo Tex., Feb. 14 to 22, and San Antonio Flower Carnival, April 20 to 25.

MANAGERS—What do you want to have so much about Northwestern Canada for? Financial conditions up there are not so good just now.

RED ONION wishes to thank everyone, individually and collectively, in the carnival world, for their loyalty and support, and for the promptness with which they reply to all requests. Be sure and get next week's issue of THE NEW YORK CLIPPER, dated Feb. 21. Big doings. You have done your part. A prosperous season, health and happiness is the wish of Red Onion.

All mail and telegrams for William Jenkins Hewitt (Red Onion) address care New York CLIPPER, 47 West Twenty-eighth Street, New York City, until further notice.

FOR SALE FOR PARADES, Giants, 9 feet high, viz.: Drum Majors, Maggie Murphy, Uncle Sam, Topsy, Policeman, Watermelon Gal, Horse and Elephant Heads, Big Dog, 2 Man Horse, Prop Giraffe, Lion, Donkey, Elephant, Props Made to Order. E. WALKER, 309 W. 38th St., N. Y.

PRINTING

500 Letterheads or Postals, \$3, including 2x3 cut. All work reasonable. Send good photo. Est. 20 years in show printing. WARNER SHOW PRINT, 115 RACE ST., PHILA., PA.

CARNIVAL BAND TROUBLES.

BY W. B. WEDGE.

Why the misunderstanding and dissatisfaction among managers, band leaders and band musicians?

The causes as I see them, and what could be done to better conditions I will try to set forth.

To begin with allow me to say that I am not exactly what you would call a band musician playing the instruments that I do (piano and calliope), but have always served under the bandmaster, received orders from him, shared the same sleeping accommodations and board, and associated with the band many years for the past few years. Therefore, allow me to give the causes as I see them, having become acquainted with them in the above way. Try and place yourself in the musician's position, and think over the following causes.

Irregular pay days, poor sleeping accommodations, poor board, poor band leader, unnecessary calls, disrespect and disregard of the leader for his men, disregard and disrespect of the musician for his leader, partially shown and favors done some members of the band and not to others; criticizing weaker members of the band by the leader or other members; allowing any member of the band to mistreat another; keeping "soaks," "boozers," "drunkards," "stew bums," "chasers," "trouble makers," or "disorganizers" in the band; leader failing to give a new man a thorough try-out; leader calling his men down in public; cutting the number of musicians in the band without proper notice; taking musicians to foreign countries and discharging them; mixing foreigners with American musicians; an individual member of the band failing to obey all rules, regulations and orders given him by his leader; musicians misrepresenting themselves; cheap uniforms (never in neat-looking wearing condition), and the leader feeling or showing his importance in the presence of his men. Of course there may be many other reasons, but the above are the ones that appeal the strongest to me.

The following questions might be asked and answered for the managers' side of the situation. Why does he (the manager) carry a band? What kind of a band should he have or try to have? Why? Having selected his bandmaster, and he (the bandmaster) having organized as good a band as possible, what should the manager do in order to keep his men together, and receive the best services from them?

In the first place, the manager carries the band for advertising purposes, and to put life and vitality into the shows. Then the band should be composed of men of good character, as well as of musical ability, for the simple reason that not only the kind of music they play and their musical ability, but their actions, also, while in public are noticed. For whatever impression the band makes the public in general regard it as a good specimen of what the show is. Every manager knows, or should know, that a good band is one of the best advertisers that he can have, so why not have gentlemen at the same time? I am not preaching for a "Sunday school band" or anything of the kind, but why can't there be just as gentlemanly a "bunch" of people in every branch of the show business as in any other? Why have boozers, chasers, rowdies and the lower classes of men?

The manager, after the man he has selected as leader has organized a band to the best of his ability, should provide his men with clean, neat and well kept sleeping accommodations, good board, see that his pay days are as regular as possible (the musician is out for the money just the same as the manager), show some respect and have some feeling for his men, and he will, of course, get the best service from them.

It might be well to say right here that the manager should give the leader full charge and control of the band, which very often is not done; and another thing, try to make that you will be able to carry the entire season. Don't cut the men down after a few weeks, and then later try to get them back to a certain number for a few engagements. (That makes work for the leader.) Please do not think that I am dictating what a manager should do, as I know he himself cannot tell exactly, as the amount of business done and the success of the season has a lot to do with it—but use a little reason, common sense and a little judgment. Remember, musicians are human and are sensitive to certain things, just the same as anybody else.

Next comes the bandmaster, and up to him is much of the success of the band. It is up to him to get the confidence of his men, get the best work from them, so that their services are of the most value to the manager. And in my estimation, the following is a very good way to do so:

Be firm with all. Have all rules, regulations and orders strictly obeyed. Be always business with the men while working. Be friendly and sociable with the men when not working. Be polite and associate with them a little. Don't feel yourself too much above your men, as there might be some one in the band that is just as good a musician as you are, and just as capable of directing as you are. (This might be a case for argument right here.) Some leaders say that when they place themselves on a level with their men they lose control of them. I can't see it that way so long as they are strictly business.

See that all complaints justly made are attended to at once. I will say here that I know of a case that happened one season where I was working, where all of the musicians were complaining of the board they were receiving, and of the sleeping accommodations, and the leader didn't seem to stick by his men strong enough to have things bettered much. In this case he may have gone to the manager and stated the case, and the manager said, "well, if they don't like it they can do something else," which is often the case. It is not always the leader's fault.

I don't say that it is; and managers, don't you think that when the entire band is "squawking," as you call it, about something, that there must be something to it? Of course, you will find exceptions to almost everything, and find men in many bands that are never satisfied, but a general "kick" must be for something. In the case that I have in mind the members of the band could not sleep in the cars on account of "bugs," and actually slept out in box cars and any old place that they could find. And the board was miserable. When the manager gave the members of the band the cash to pay their own board, they received fifty cents less on the week than they had been paying the manager of the dining car. As to the condition of the sleeping cars, we won't say that it is the fault of the manager either. The cars that he is using may be leased from some party, that makes that his business (framing up and sending out show trains) and he (the manager) may not know the exact condition of the cars.

Speaking of this, I am acquainted with many of the cars that a certain party leases out each season, and know positively that the cars are in a very bad condition for sleeping purposes, and for traveling, too, as far as that is concerned. Well as long as the party can lease the cars out each season, "he should worry."

Here is another case for argument. We will get back to the subject of the leader and what he can do.

See that his men are gentlemen, at least while in public. Uniforms and appearance neat. (See that the men always appear on the street with clean linen, shaved, shoes shined, suits pressed, uniforms all the same, and instruments kept up or well-leaved.) Give all orders (after receiving them from the manager) as to when wanted for free acts, bally-hoos, concerts, parades, or any other use. See to it that no one connected with any of the shows gives orders, or misuses any of his men.



W. B. WEDGE.

Here we might say something about the unnecessary calls. How often do you have a call for a free act, or something at, we will say, 4 p. m., and if the afternoon crowd is not large enough at that time, you will wait till 5 or 5.30 p. m., keeping the men hanging around. It is true that the time of the bandmen, for certain hours belonging to the management, if working, or not, should be on the lot, but even at that, why not have system and business to things? If you have a call for anything at a certain time, have it at that time, and your men will know what to expect. This is one great reason that the men soon begin to pay no attention to calls for free acts, rehearsals, concerts, parades, etc. One time they are at the appointed hour and the next time they are not.

Now let us see what the individual musician can do to help his leader have and maintain the best band possible, keep harmony among the men, and he himself be worth all that he is receiving for his services.

First, you might say that he must be able to handle the music given him, to the satisfaction of the leader. Be a gentleman at all times, and obey all orders and rules strictly. Then, on the other hand, if you (the individual musician) are dissatisfied with accommodations, salary, think that you are doing too much work for the salary received, work too hard, hours too long, think that the leader is not dealing square with you, that you are not doing as well, or getting as good treatment as you did on some other job that you were on at one time, or just left, and can better yourself, and a hundred other reasons, just simply put in your resignation, and get away, and don't start trouble (when everybody else is satisfied) and you are the only one kicking, or squawking.

Having discussed this subject as I see it, from the three sides of the question, and having tried to make myself understood, without taking up too much space, I trust that I have said something that will cause all of us to do a little thinking, and see what we can do to better things.

Let us have good bands, composed of gentlemen, harmony and good feeling between managers, bandmasters, and band musicians, and see if the result will not be for the better of all concerned.



PAUL HUNTER,

Known as the Concession King of Texas.

were letters A. P. H. C. Co., and one morning at a town in Canada, he was awakened by some small boys, who were having an argument as to what the letters A. P. H. C. Co. meant. Finally one of the boys, who appeared to be determined to win his argument, decided that the letters stood for, and meant, A Poor Hungry Carnival Company. Herbert A. said, I gave that boy a week's pass to everything.

FAIRS AND EXPOSITIONS OF THE
PAST AND PRESENT.

BY ETHEL ROBINSON.

The casual observer and the person not thoroughly acquainted, which, of course, includes the generous outpouring of American idea of the great growth, development and advancement of this distinctly American institution. A fair is the most difficult and trying-angle of the show business, comprising, as it does, so many different branches, such as agriculture, horticulture, live stock, poultry, mechanical devices and implements, horses, horse racing, and last, and perhaps most important, the circus business.

The latter takes a most important position in the success of fairs and expositions through the great development in the varied entertainment provided which is according to the size of the fair and its location. It is indeed surprising how scrutinizing and careful fair authorities are in the selection of desirable free attractions, and how familiar they have become with the worth and value of acts, through years of diligent search for novelties of all kinds, and that they recognize the fact that it is not the amount paid for an attraction that always determines its value. On the contrary it oftentimes occurs that the lowest priced act proves to be the most desirable and the most novel.



ETHEL ROBINSON.

So discriminating have the larger fairs and expositions become, that the markets of the world are searched for features and unusual stunts of all kinds, and this is particularly the case in the larger cities where there are large vaudeville theatres located, presenting a changed program of choice vaudeville artists each week. In such instances great care must be taken to avoid showing, on a fair ground, what has perhaps been repeatedly shown in a local theatre. Another noticeable feature of the fair business is the general ignorance displayed by showmen in general. There are really so very few theatrical managers of experience who have any idea or conception of the nature of an entertainment that would be desirable for out-door purposes for the latter day fairs and expositions of importance.

The American Association of Fairs and Expositions is a particularly comprehensive body of the most important and most experienced managers of State fairs and expositions, men who have devoted years to the development and improvement of agricultural pursuits and the legitimizing of the racing game, and also the encouragement of the breeding and exhibitions of cattle and horses. Of late also have been included the baby show, in which unusual interest has been taken by the army of proud mothers who vie with one another as to the possession of the most perfect infant.

The meetings of this National Association have assumed such great importance, by virtue of the learned discussions on everything pertaining to the fair and exposition business. In turn, the county and street fairs in the various States have also been associated together, and they also have their regular meetings for discussions and the arbitration of the many questions that arise for adoption and decision. The fair and exhibition business really is a huge comprehensive project, and from these occasions the educational advantages are, each year, proving to be of inestimable value.

Aside from the professional artists that are engaged, the fairs generally, both county and State, are encouraging local aspirants of every kind to seek recognition, and the proper enthusiasm and encouragement in any branch, whether it be local juvenile brass bands, contingents of boy scouts, juvenile agriculturalists and horse trainers, and in certain localities, the Indian schools and reservations have been creditably represented.

Of course, one of the most interesting angles of the larger fairs is the horse show, where the prized stock is paraded and premiums vied for. The selection of grandstand free attractions is conceded to be one of the most trying and most important features of the fair secretary or manager's duties.

In this connection the largest and most important booking offices publish annually, handsome and expensive catalogues in which are beautifully illustrated and carefully described, the series of novelties and attractions that each have to offer. These catalogues are invariably artistic, and they give a wonderful variety of acts that have been selected especially for their suitability for out-door exhibition purposes. As has been said before, it is not always what is paid for attractions, but it is distinctly the care in selecting and the source from which it is obtained, the office through which it is booked, and as to that office been depended upon to fulfill the letter what is contracted for.

The markets of the world are searched for the most expensive animal trainers, distinguished riding acts, fearless aerialists, seemingly impossible acrobatic and gymnastic feats, noted equilibrists, and nearly every nationality is called upon to furnish the most skilled in these various lines. Arabs, Egyptians, Italians, Germans, Russians, French, Spanish, Mexicans, Chinese, Japanese, are a few of the most important that have contributed their skillful display to appreciative American audiences.

In the earlier days the stabling accommodations and buildings on fair grounds were of the most primitive kind, rough, uncouth, cheap structures that simply were supposed to serve the purpose as some light protection against the elements. Now, however, by reason of the wonderful progress made, buildings of great architectural beauty and design, of steel, concrete, brick and sometimes granite construction, each particularly adapted for the purpose intended, more

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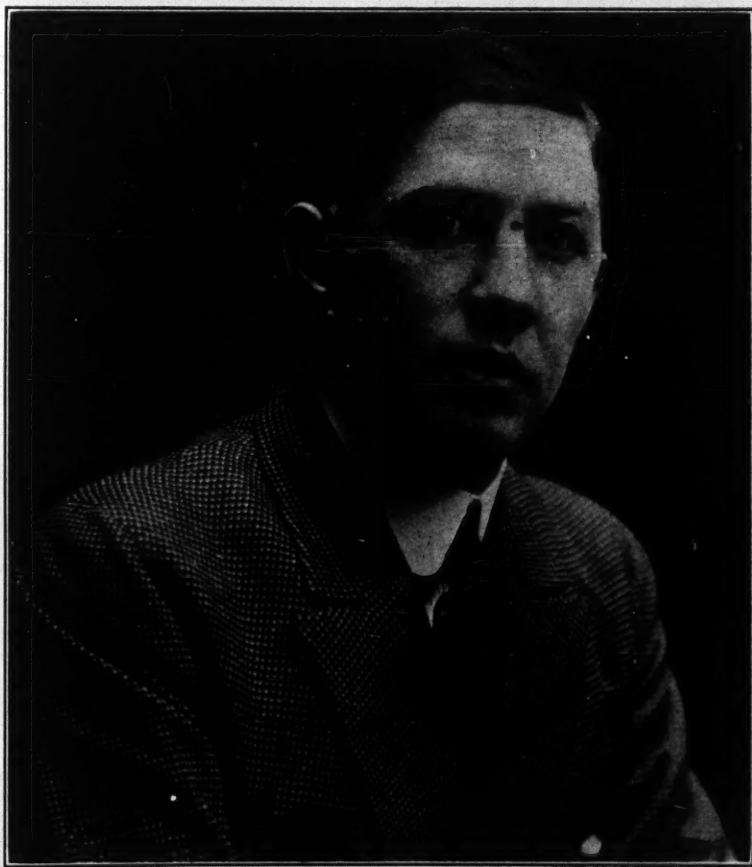
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Mr. Moseley is well known as a promoter. The season of 1902 he served for Morris & Berger Carnival Co. During the Winter of 1902-3 he was secretary for the Oriental Carnival Co., under the management of K. G. Barkoot, his first adventure into the carnival business. In the Spring of 1903 he again affiliated himself with the Morris & Berger Carnival Co., as a promoter, and remained with them until the latter part of the season, after which he organized a vaudeville show of his own, known as "The Girl in Red," which was very successful, during the Fall of 1903 and the Winter of 1903-4. The season of 1904 he was with the Mundy Shows until they played the exhibition in Winnipeg. Owing to the fact that he had a good proposition to take charge of the "Palace of Dreams," at the St. Louis Exposition, he severed his connections with the Mundy Shows

particularly the building or pavilion devoted to the horse show, which are distinctly the society event of the meeting. Grandstands of steel, concrete and brick construction, with a seating capacity, in some instances, up to twenty-five thousand, are to be found, and the large amounts of money invested in buildings of every kind are a great credit to their promoters, and will stand as a living monument to their untiring efforts in the encouragement and advancement of the locality in which they are situated.

While the fair season extends over a period of fifteen weeks at most, preparations for the furnishing of amusements and free

attractions requires an entire year in which to be fully prepared and equipped with material, selection of artists, publication of catalogues and distribution of same, and the contracting of the attractions for the various fairs which is done from five to seven months in advance of their intended engagements.

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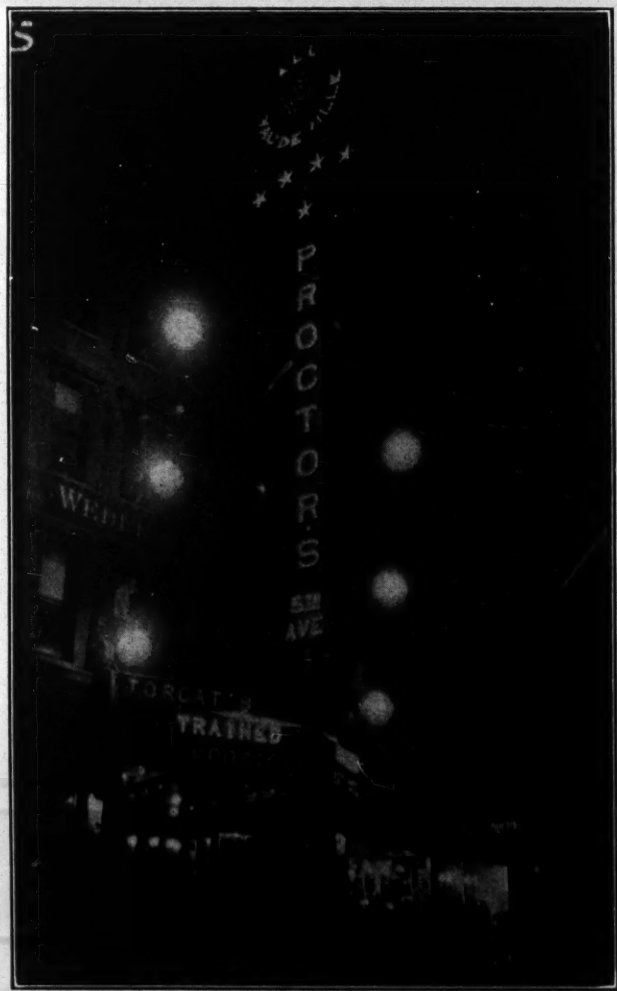
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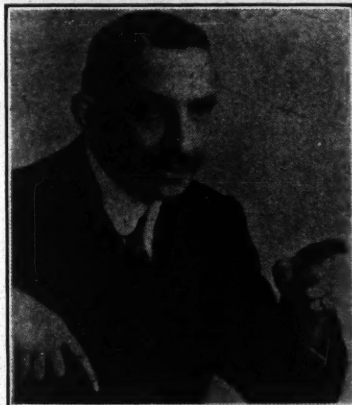
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IT'S YOU, NOBODY BUT YOU.
THE ROSE THAT MADE ME HAPPY IS THE ROSE
THAT MADE ME SAD.
YOU ARE THE STAR OF MY LIFE, DEAR.
HE'S BROKEN HER HEART AS HE BROKE HER TOYS.
'NEATH THE OLD PALMETTO TREE.
SWINGING TOGETHER.
OH! YOU MONKEY.
ON THE OLD MONONCAHELA.
THAT DREAMY STREAM.
SWEET ORANGE BLOSSOMS.
WHEN THE MOON BEAMS MILDLY TINTS THE
TWILIGHT AFTER GLOW.
WHEN BABY'S IN HER BED.
THE GOOD OLD U. S. A.
SHE IS WAITING TO WELCOME ME.
WE SOME DAY SHALL MEET AGAIN.
COONS, COONS, PLEASE GO AWAY.
IN THE SHADOW OF THE STREAM.
GIVE ME SOME OF THAT GOODY, GOODY LOVING LOVE.
QUEEN OF MY DREAMS.
SCENES OF CHILDHOOD DAYS.
IF YOU CARED NO MORE FOR ME.

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FRANCIS BYRNE has been engaged by the New
Era Producing Co. for a role in "The Rule of
Three," which opens the Harris Theatre, New
York, Feb. 16.JOSEPH KILGOUR opens with "Along Came
Ruth."
ORVILLE HARROLD appeared at the Century
Opera House, Sunday, Feb. 1.

OUR AUSTRALIAN LETTER.

BY FRED M. DIAMOND.

SYDNEY.

HER MAJESTY'S (J. O. Williamson, Ltd.).—Since the re-appearance of Quinlan's Grand Opera Co. some two months ago, their long string of successes have been phenomenal, and they have given the music loving portion of the city the best of their great repertoire. Among the brilliant operas given were: "Il Trovatore," "Ramsen and Delilah," "The Barber of Seville," "Traviata," "The Girl of the Golden West," "The Prodigal Son," and "Faust." Last night, "La Tosca" successfully courted a crowded audience, proving that Sydney had not tired of grand opera as submitted by the Quinlan Co. For the last appearance of the company (to-night), "Lohengrin" will be staged.

CHARTERED (J. O. Williamson, Ltd.).—Twelve weeks of excellent business has failed to show any depreciation in the audiences at this theatre. "Within the Law" is undoubtedly one of the best paying pieces that has yet been submitted. It stands the test of being seen twice at the least. The management say that 150,000 have seen the production, and there is no reason for contradiction.

ROYAL (J. O. Williamson, Ltd.).—"Victoria Cross" in story, has appealed to all. She appeals in the superlative degree in "Life's Shop Window," at this theatre, where the William Anderson Co., headed by Eugene Duggan and Harry B. Roberts, interpret in an absorbing manner the vicissitudes of everyday life as set out in the novel of the name.

ADRIAN (Geo. Willoughby, Ltd.).—The present company here entered on its final week last evening, the concluding production being "A Girl's Temptation." The first performance of this piece, a fortnight ago, was witnessed by a crowded house. The thrilling situations, dealing topically with the white slave scare, rousing the audience to the highest pitch of enthusiasm. The play has an intense human note, that must appeal to all. George Cross, as Guy Warren, acted admirably, and Vera Bence proved a charming heroine. The supporting company is good, and the scenery and stage management perfect. It is truly wonderful the great change that has taken place at this theatre since the incoming of Geo. Willoughby as managing director.

LITTLE THEATRE (Wilton Welch, lessee).—"The Warning" is still being sounded nightly to large crowds at this theatre. There is a particular interest attached to this play, for just now there are four handsome girls missing from their homes in Sydney, and although the police have strenuously searched for them, day and night, no tidings of them have been heard up to the present time. Therefore, the question is being freely asked, "Does the white slave traffic exist in Sydney?" "The Warning" exhaustively deals with the white slave traffic.

PALACE THEATRE (Allan Doone, lessee).—Allan Doone has enjoyed a six weeks' phenomenal run of good luck at this house. The present attraction, "The Rebel," is about the best play in his repertoire. The sweet voiced Irishman, supported by Edna Keeler, has introduced something rich and rare in this piece, which is full of merit.

WHITE CITY.—This magnificent and up-to-date open-air amusement palace, was opened a week ago by Sir George Reid. The location is close to Snowy Baker's boxing stadium, Rushcutters Bay, and has ample accommodation for 15,000 people. There is not an outdoor place of amusement to surpass it in any part of the world. A trifle of something like 250,000 was spent upon it before the gates were thrown open to the public. A joyous crowd filled the White City on Saturday night, Dec. 13, the evening of my visit, while mirth and merriment and the music of laughter showed that the many thousands who came to seek amusement had found it easily, and were enjoying it to their heart's content. The scene was one of dazzling brightness, the powerful illuminations turning night into day. Naturally the scenic railway, with its round of pleasures, was the centre of attraction, and largely patronized. Car-load after car-load of sightseers raced down inclines, ascended steep gradients, disappeared into tunnels, and reappeared to travel more or less high in the air, and all to the delight of those concerned. Joy was at its flood, and those who gazed upon the merry scene from the terraces above, could not help but admire the enterprise of those who had exploited their climatic conditions in so sensible a fashion as to build the White City. The show of the open-air has come to stay. Of amusements they are legion. The merry wheel and whirl, the fun factory, the crystal maze, the house of hundreds of doors, the river caves, the carousel, "Aunt Sally's," Japanese play-pong, a Japanese village, and the shadowgraphs as the result of the adventure of folk within a large building, all stimulate the faculties of enjoyment. To crown all, there is an excellent military band of sixty performers, which, from its stand in the centre of the city, dispenses popular music for the people. In addition to the above there are some clever circus artists appearing, including the Two Savoyas, demons on the high wire.

TIVOLI (Managing director, H. D. McIntosh).—The Tivoli program are always full of interest. Du Callon made a first appearance yesterday, Saturday, Dec. 13, at the matinee. He is aptly described on the program as the loquacious laddie on the tottering ladder. He certainly was most loquacious, and his small talk tripped from his tongue while he balanced himself on the top rung of a sixteen-foot ladder placed, quite unsupported, on a raised deck about three feet square. For some time he kept his audience in high good humor with his antics on the ladder and his confidential conversations. He tells the audience that it is all very well for a bricklayer or stonemason to swarm up a ladder placed against a solid stone wall, but that it is an altogether different matter when the ladder has no more solid support than the atmosphere. He smokes a cigar and plays on a mandolin and a guitar, but smart patter and a marvelous facility in balancing are the main features of his act. At the conclusion of his turn he caused roars of laughter by making a quick change from the dress of a naval officer to a costume of the Dorothy Vernon period, with skirt covering the entire length of the ladder. The act was novel, clever and smartly presented, and made good. A popular re-appearance on the bill was that of Frank Parrish, who added new features to his barrel jumping and concertina playing act. Willette Whitaker, assisted by F. Wilbur Hill, was again successful in gaining great applause for her comic songs and harp playing, and Rosa Roma gave some new violin selections. Other star turns came from the Golden Troupe of Russian singers, dancers and instrumentalists. The great favorites, Barton and Ashley, in their sketch, "Money Talks," caused a riot of applause. Lily Epton, the singing comedienne, went big; the Five Petleys, aerial comedy gymnasts; Frank Fox, the English comedian, and Charlie Zoll. Very interesting pictures of continental subjects are shown during the interval, and a moving picture is taken of the Tivoli patrons as they leave the theatre after each matinee, and these pictures are screened at subsequent performances.

NATIONAL AMPHITHEATRE (Brennan-Fuller, Ltd.).—Among numerous amusing turns here the past week, that of Van Camp and his educated pigs caught on quickly. The end of a well contested wrestling bout between two of these interesting creatures was that one pitched the other clean over the ropes. A little baby pig, named "Pumpkin," sixteen days old, exhibited the intelligence of a prodigy. The Cliff Quartette of girls, provided a good, fast act, in acrobatic songs and dances. Ernie Pitcher, the "Big Mug," who has just arrived from New Zealand, after an absence of two years, kept the audience diverted with music, song and story. Mitchell and Lightner made their first appearance in a comedy act, called "Black and White," and patterned nonsense with effect. While waiting the arrival of Max, the American ventriloquist, Miss Cameron, who shared the turn with him, sang "Tosti's Good-bye" and "Killerney." Miss Cameron, who has been trained abroad, sang a sweet, soprano voice, and should become popular. Max took his dummy through the theatre to the stage, providing heaps of fun as he went. The dummy's quaint talk with Miss Cameron, while Max was asleep, was very amusing. The acrobatic Decars, with their clever donkey, Tomato, made things hum, and the trio kept the fun going from beginning to ending of their act. Among others on a program were Sherratt and Lang, the "Midgets," Desperado and Rose, and Winifred Stewart. Business big.

NOTES.

THE TWO REVOLVERS, premier comedy acrobats;

Morris and Shand, comedy merchants, and the Marvelous Destinies, who go through their sensational sledge for life, and the price of admission to see the entire show is only sixpence. Wonderful.

DAISY JEROME has arrived in Sydney glittering like a lighthouse. Daisy is an American, and her correct name is Witkowski, which is very musical, so I don't blame her for changing it to the aristocratic French one of Jerome. This Miss Jerome is here to play the leading role in the revue, "Come Over Here," which is to be staged at Her Majesty's for the Christmas festivities, and being an American, with goods to deliver, she is not hiding her light under a bushel—in fact, she is letting herself blaze for all she is worth, and booming herself for all she knows. She is a singer and danseuse, and has played in the original "Come Over Here" production in England. Daisy was interviewed on board the Oranien, at Fremantle, West Australia. She was nicely dressed and had all her sparkles on. One of the mere newspaper men who gazed upon her thought he had gone wrong in his brain-box till he took a second look, and realized that the lady wore a snake necklace of diamonds and other dazlers round her neck. Her arms and fingers were ablaze with jewels, and after the scribes had recovered their eyesight, she told them that she loved the vaudeville, but was yearning to play Shakespearean roles, and when she got old she would buy a farm and milk cows. On arrival in Sydney Daisy wore all her jewelry—a jeweled watch on one finger, diamonds on all others, the snake round her neck, a jangling chateleaine and other trimmings, and a gold mesh bag. She explained that all the sparkles were gifts from persons who admired her talent, so obviously Daisy is a very "taking lady" from the land of the Stars and Stripes. Ten show girls, also, have been imported from England for the revue, and our local stage beauties want to know what is "wrong with us?" The ten girls are not exactly a beauty show, but they are well built, handsome girls, and they know the revue business, which explains in a nut shell why they were imported. Anyhow, it is just as well to see what they can do before finding fault with them.

MELBOURNE.

HER MAJESTY'S (J. O. Williamson, Ltd.).—"The Balkan Princess" is being played at this theatre with much success. It is a story of real big possibilities, which are, however, not taken advantage of because the scenes between the principals are comparatively trivial and therefore unconvincing. They are often interrupted to make room for long interludes by a comic waiter, two comic burglars and the other girl. The music, by Paul Rubens and Arthur Wimperis, is bright and in parts not only attractive, but of a distinctly good and enjoyable order, with some effective orchestration which is made the most of by Herr Slap-powski and the forces under his baton, Florrie Young, Hilda Vining, Dorothy Brunton, Reg Roberts, Robert Whyte and Phil Smith are the principals in the opera.

ROYAL (J. O. Williamson, Ltd.).—"A Butterfly on the Wheel" has been successfully running here the past two weeks. Those who miss seeing this smart study of certain phases of modern life will surely regret it. It is not only striking as a well-written play, but as a production it is most notable for its perfection of detail and for the wonderful excellence of the chief portion of the acting. Dramatic students in particular should make a point of seeing it, and noting the acting of Mr. Waller and his high class company. "Miss Elizabeth's Prisoner" will be the next piece staged by Mr. Waller.

PAINTERS (George Willoughby, Ltd.).—"For the Term of his Natural Life." This exciting melodrama is a really new version, and not a revival of the old play, which has done duty in Australia for the last twenty years. As the piece was only staged last evening, I will leave my comments for my next letter.

KING'S THEATRE (Win. Anderson, proprietor).—The American Musical Burlesque Co. continues to draw big houses to the King's Theatre with the brightly burlesque, "A Day at the Races." This serves as the string upon which to hitch many amusing turns and much diverting "business," and also quite a variety of dances. There has been one or two changes in the cast. Miss Ravensburg now appears as the adventuresome and Mr. Stanhope as the placid Dutchman, who declines to be hurried or mentally disturbed. "A Day at the Races" will not, as was first intended, fill the whole of the present season, for they shall have the chance to again see the old favorite, "The Grafters."

FRANK PARRISH, the champion barrel jumper of the world, has just closed his highly successful tour of Australia, under the H. D. McIntosh management. Mr. Parrish leaves to-day, for Germany, via America.

OPERA HOUSE (Managing Director, H. D. McIntosh).—The new turn at this house this week, by Cook and Rothert and son, is bright and attractive, and goes with a swing from first to last. Their business is comedy and eccentric dancing, interspersed with some really good acrobatic work. They made good. Gene Greene is still the bright particular "star," and scores a big success with his rattle melodies and his amusing "business," generally. Other good turns are given by the Six Hoboes, the Eight Saxones, in their dancing turn; Vande and Verne, Australia's patter and cross talk comedians; Charlie Loll, Bellora, with his imitations of Australian birds and animals, which are excellent; and Diamond and Beatrice, talented instrumental specialty artists.

BEACH PAVILION.—The English Pierrots are laying large and enthusiastic crowds nightly to witness their excellent program. Bert Byrne was very successful in "The Tin Gee-Gee," and he gave a very taking monologue, "My Dainty Cigarette." George Horton won much favor in his comedy turns, and Fred Turner, in his comic sketches, scored a big success. Miss Langley's Dutch turns proved a big draw, while Miss Roslyn and Les Austin, Roy Cooke and Ken Scott were also successful in their efforts to please.

ST. KILDA THEATRE (H. Branscomb, lessee).—"The Dandies." Large attendances are drawn nightly to this excellent entertainment, and fully enjoy the bright program presented. The artists engaged are: H. Gregory, Ted Preston, John S. Lee, Maudie Posner, Essie O'Neill, Frances Durie Vida Connelly, Archie Clarke and Wm. Conway.

ADELAIDE.

TIVOLI (H. D. McIntosh, managing director).—The famous English black and white artist, Eric St. Ne, made his first appearance on Saturday, Dec. 6. His work was clever, was much appreciated, and he received a most flattering reception. The Primrose Four, and Reynolds and Donegan, who are prime favorites, will appear on Saturday. Julia Gonzales, Lillie Langtry, Bonnie Leonard, Mary Andrews and Joe Pantone's troupe of athletes, by their talented work, have built up a big reputation.

KING'S THEATRE (Brennan-Fuller, Ltd.).—Several good acts were introduced here last night, and all made good. Sinclair and Vernon, Jessie Williams, Bryant and Bryant, Jennings and Gerald, Emeraldita, the St. Leonards, Perry Dalton, the Tit Bits, Denis Carney, Leopold Girls, and Des Dan Malajas (4), Spanish dancers.

PERTH, WEST AUSTRALIA.

HER MAJESTY'S (J. O. Williamson, Ltd., lessee).—"Get-Rich-Quick Wallingford," with the agent and only Fred Niblo and Josephine O'Brien in the leading parts, have fairly got the Pertites by the wool. The piece has caused quite a sensation, and seats have to be booked days in advance to gain admission.

MELBOURNE (B. McIntosh, director).—The vaudeville performers here are good, and give an entertaining program. Amongst the names are: Albert and Rosella, Will Bayner, the O'Brien Sisters, Violet Carmon, Honnas, Corona and Alf Lawrence. Fair big.

SHAFESBURY (Joe St. Clair, lessee).—Bill: Harley and Harley, Mack Brown, Carl Price's monkeys, Arthur Douglas, Lal Logie, Bert Kears, Fred Garland and Billy Costin. Good business.

HOBART, TASMANIA.

ROYAL (Harry Sadler, lessee).—Harry Sadler and Cecil Beveridge have a very good company of capable Australian vaudeville artists. They have been doing immense biz the past three

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months, in fact, says Sadler in a letter to me a day or two ago, "I have struck a payable gold mine." Harry should make a "do" of it, seeing it is the only show in the city.

BRISBANE.

EMPIRE (Holland & St. John, directors).—This vaudeville house continues to flourish, owing to the good all round company engaged. George Hirtz and his assistants, with their comedy stunts and clever dancing, take the cake, the George Trio, song and dance comedians, are past masters with the wooden shoes; and Jessie Miller, and others, help to keep the ball rolling.

KING'S THEATRE (Brennan-Fuller, Ltd.).—The following artists are appearing: The Lyrical Four, W. Hill and Little Mollie, Mack and Bell, Jolly Fanny Rice, Ivan Marshall, Gerlie Johns, Miriam Russell, Clayton and Croan, and Jessie and Dolly Miller.

NEW CASTLE.

VICTORIA (Dix & Baker, lessees).—The management present a fine bill this week, headed by Frank Parrish, the acrobat barrel jumper and concertina marvel, who finishes his successful season to-night, and leaves per S. S. Sonoma tomorrow, direct for America. Sidney Bach, the comedy pianist is playing a short farewell season, and Bob Harper, comedian, makes a first appearance. The Duckworths, Tilly Dunbar, and Slavin and Thompson, are retained for a further period.

NEW ZEALAND.

The dislocation of traffic and trade in general caused by the shipping strike, has resulted in a serious disarrangement of theatrical and vaudeville plans right through the dominion. J. C. Williamson, Ltd., found it necessary to cancel arrangements for most of the New Zealand tour of Mlle. Adelaide Genie and the Russian Ballet. Later it was announced that the season in Auckland of the Quinlan Grand Opera Co. would be abandoned. Julius Knight and his large dramatic company, in the middle of a successful season, had to ring down the curtain and return to Sydney.

AUSTRALIAN PICTURE SHOWS. SYDNEY.

LYCEUM (Spencer's, Ltd.).—The power of the Biograph to stir up the most intense emotions in the onlooker was forcibly shown here on Saturday night, Dec. 13. During the dramatic moments of "Chelsea 7750" the spectators were so worked up that they cheered again and again. Without going into the details of this great drama, it will be sufficient for me to note that "Chelsea 7750" is a powerful criminal drama, produced by Daniel

Frohman, the famous American theatrical manager, and the principal parts are played by Henry E. Dixey, House Peters and Laura Sawyer.

GLACIARIUM (West's, Ltd.).—A capacity audience visited this well known picture show last night, Saturday, Dec. 13, and witnessed the first screening of the film version of Emile Zola's harrowing story, "Germinal," which the management, Edwin Geach, presented under the title of "Master and Man." The film is undoubtedly an excellent sample of the advance the biograph is making in the realistic visualizing of the theme and leading incidents of famous stories. The picture is cleverly acted, the episodes of the story are presented with all the realism and fine shadings that it is possible to obtain in moving

picture representations, and the great scenes, such as the railway strike, the battle with the monster steam hammers and intricate machinery, and the interior of the coal mine at Montson, are marvellously effective. The more subtle phases of Zola's story are to a great extent necessarily lost, yet the skill of the actors, their power of expressing the moods of the various scenes by gesture and movement, and their fine play of facial expression alone in a great measure for the loss of spoken words. Indeed, there are some scenes where the niceties of the artist's expression in movement and gesture actually suggest the subject matter of the dialogue. The horrors of the dreadful pit, the terrible conditions

(Continued on page 54.)

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OUR AUSTRALIAN LETTER.

(Continued from page 53.)

under which the work was carried on, the great strikes, and all the dreadful incidents connected with it, and the final climax, where the mine is destroyed by Souvarine, were all graphically presented. It is a sad story, this dreadful fight between capital and labor, and its tragic denouement.

OLYMPIA (West's, Ltd.).—The film "Germinal" was screened also at this house, and drew a capacity attendance. At both houses excellent incidental music was supplied by Louie De Groen's Vice-Regal Orchestra. Both theatres are under the management of Director Edwin Geach.

LYNCO (J. D. Williams, Ltd.).—"Nick Winter and the Kidnappers" is the feature film drama here. This is a 4,000 foot Pathe color and, like the other detective dramas of the famous Nick Winter series, there is in it a combination of bright comedy, many thrills and an effectively developed story. The other features include: "India," a very interesting travel story; "Poll-dora's Debt," comedy, and "Tommy's Terrible Tricks," comic. "The Speckled Band," one of Eclair & Co.'s versions of the "Sherlock Holmes" stories, will be screened for the Christmas holidays.

IMPERIAL (Imperial Co., Ltd.).—"The Money God" was screened here on Saturday to an overcrowded house. The management claim that it is a perfect picture parable on the text, "For what doth it profit a man if he gain the whole world and lose his own soul?"

COLONIAL (J. D. Williams, Ltd.).—"Perils of the Sea" is the title of the dramatic film that has pride of place at this theatre. The chief theme of this picture centres in the destruction by fire of a great steamship in midocean. The harrowing incidents of the disaster are graphically described. The chief topics from abroad are detailed in the "Gaumont Graphics," while other films of great interest will be found in the industrial study, "Making Pig Iron," and the comedy pictures, "Two Old Tars" and "A New Cure for the Gout."

EMPERESS (J. D. Williams, Ltd.).—"The Nordlak drama, "Paradise Lost," is featured for the first time here. This production introduces Betty Nansen, an actress who had never previously played before the camera. As a tragedienne she is described as the "Sarah Bernhardt of the North." Also in the new bill are the news pictures in the "Warwick Chronicle," the comedy study, "Oscar's Wooling," and the Kinetophone series, "The Musical Blacksmiths," "When Women Go On the Warpath," will be the feature offering for next week.

ALHAMBRA (A. Pugliese, lessee).—This house has been doing fair business since the re-introduction of pictures. The present attraction is the sensational fight picture, "Carl Morris and Mike Eckreck," fought at Oakland, America, in 1911, and which is still fresh in the memory of fight fans in Sydney. The bill includes "The Power of Conscience," a thrilling drama in two reels, featured by the Essanay Co.; "The World Above," another drama of merit; "Borrowing Trouble," comic, and "Nobby, the New Walter," comic.

VICTORIA (Grant & Co., Ltd.).—"The Sea Dogs of Australia," a star Australian production, from the studio of the Universal Film Co., was produced here last night to a packed house.

CRYSTAL PALACE (J. D. Williams, Ltd.).—"The principal attraction here for the week is "In the Bishop's Carriage." An incident in a bishop's carriage is a very small peg on which to hang so engrossing a story as that written by Miriam Michelson. The title, "In the Bishop's Carriage," was, no doubt, an intuitive and fortunate idea as a title. The pressing necessities of the girl "fence"—the desperate exigency for escape by some unsuspected means, rendered imperative by her possession of a vast treasure in stolen gems—waiting carriage—these things, no doubt, constitute the pivot on which the story turns. So the title, though strange, is not altogether out of place, not nearly as much so as the clever, resourceful, versatile girl adventuress found herself when, with the old carriage rolling placidly homeward, coachman half asleep, bishop ruminating in supposed solitude, as bishops do, her unlicensed presence was, to the dismay of that good but dull man, discovered. "In the Bishop's Carriage," as a play, was admittedly great when our Australian actress Nellie Stewart played the role of Nance in its only stage production in Sydney and Melbourne twelve years ago. Equally great and refreshing is the wonderful film picture dramatization of the extraordinary story with the versatile genius of clever and popular little Mary Pickford illuminating it from beginning to end. This is Mary's great triumph—the first big thing she has done since David Belasco made sure after her performance as Juliette, in "The Good Little Devil," that he had found a new and brilliant star of something before the first magnitude. She had had many successes as a stock company actress, as a child performer on the "legitimate," and as an occasional youthful heroine in well known and reliable dramatic "fall-backs." But this time she was in a first class company—a star in Belasco's company. That was Mary Pickford's Christmas box. She deserved everything. Now, she and her husband, Owen Moore, film actor, are drawing between them something like \$5,000 per year. Mary Pickford is only a girl, scarcely out of her teens, but she is easily one of the most popular and clever film actresses in the world. Her splendid interpretation of the difficult part of Nance, the wife, in "The Bishop's Carriage," has demonstrated that.

ROSELLE (Director, F. Thiele).—Some of the good things for this week at this cosy and popular theatre are the \$3,000ft. drama, "The Quakeress," the Franco-Prussian war drama, "Facing Eternity," and the pictures of the Paddon-Arnst boat race, with lecture on the event by Dick Arnst, himself. Some capital selections of songs and music by the Roselle Champion Band are played each evening.

VICTORIA, NEWTOWN (D. Melville, director).—The principal feature of the week ending Dec. 13, included the big star dramas, "A Fight for Millions," with Barry Gilmore in the role of the detective, the Edison Co.'s film adaptation of Charles Reade's "Hard Cash," also "Harvest of Flames" and "Self Convicted." These four great dramas unfold stories of clever construction and great interest, being replete with stirring action and interest.

VICTORIA, MARRICKVILLE (D. Melville, director).—"That good old stock drama, "East Lynne," has been screened here during the week, and drawing big houses. It will probably run another week, and then taken off to be replaced with a strong list of dramatic features, comedies and scenic subjects, and the latest overseas arrivals.

MELBOURNE.

WEST'S (T. J. West, managing director).—"Her Dreadful Secret," an effective end in every way admirable adaptation of Jules Mary's famous novel, "Roger La Honte," is the principal feature of the program. Addition subjects displayed include the current issues of the English and Australian topical gazettes, "Bombs and Bombs," "The Joy of a Jealous Wife" and "A Trip to the Azores." On Saturday night, Dec. 13, a remarkable film, entitled "A Bargain with Satan," was produced before a crowded house. There can be no question about it being a drama of mystery and one of the finest examples of what is known as double photography ever presented.

OLYMPIA (C. Spencer, director).—"The Kinetophone at Spencer's this week is reproducing in three abbreviated acts, Audran's popular comic opera, "Olivette," with the same performers who were so successful a fortnight ago in "La Mascotte." The most popular songs, choruses and bits of humorous dialogue are well presented. Last night's program, Dec. 13, of motion pictures, the star item was "The Mysterious Finger-print," the third of the "Fantomax" series of detective dramas, in which that elusive personage, known as "The Man in Black," pits his cunning against that of the popular picture character, Inspector Juve. A fine comedy picture is "A Gentleman of Fashion," in which the ever-welcome John Bunny is responsible for much mirth. The European and Australian weekly gazzettes, with their pictured records of recent events, are also included in a well varied program.

MELBA AND BRITANNIA (J. D. Williams, Ltd.).—"And the Block Stopped," a detective story, embracing a number of exciting incidents, proves the big attraction in the current program at the Britannia. The story deals with a junior clerk of an antique dealer who, being suspected of embezzlement, is discharged. A detective interests himself in the case, and by some sharp work the guilty party, a senior clerk, is brought to justice. "The Awakening of a Man" is another exciting picture, and depicts a young man beset with worries, who determined to end his life. In a reverie, one by one of his ancestors are brought to view, and their great work inspires him to greater deeds. Included in the Melba program a special Vitaphone feature, "The Call," in two parts, holds pride of place. The story is one of great interest, being cleverly compiled and acted throughout. Other films, "The Fallen Hero" and "Seven Years' Bad Luck" are two most amusing comedies.

ROYAL, WINSTON.—"Thirty Years of a Gambler's Life" is a powerful story which heads the list of a number of exceptionally good pictures at this theatre. The story, throughout the four acts, is of intense interest, and tells how a young man forfeits wealth, position and love, so that he may indulge his passion for gambling at the card table and at the races. Pathe Bros. are responsible for the excellent production, which teaches a striking lesson.

GAIETY (Brennan-Fuller, Ltd.).—Vaudeville and pictures. Re the latter they are screening "Paulette's Necklace," a drama dealing with recent happenings in connection with the big pearl robbery at Paris, and showing how the gang of thieves are captured.

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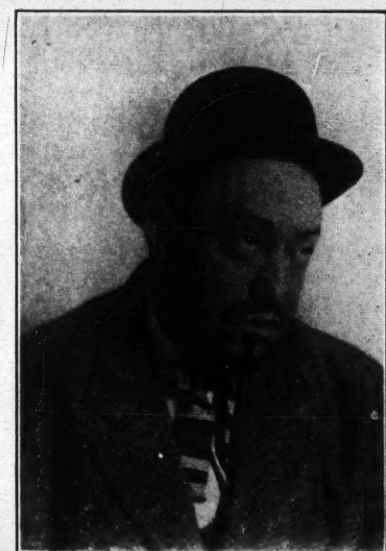
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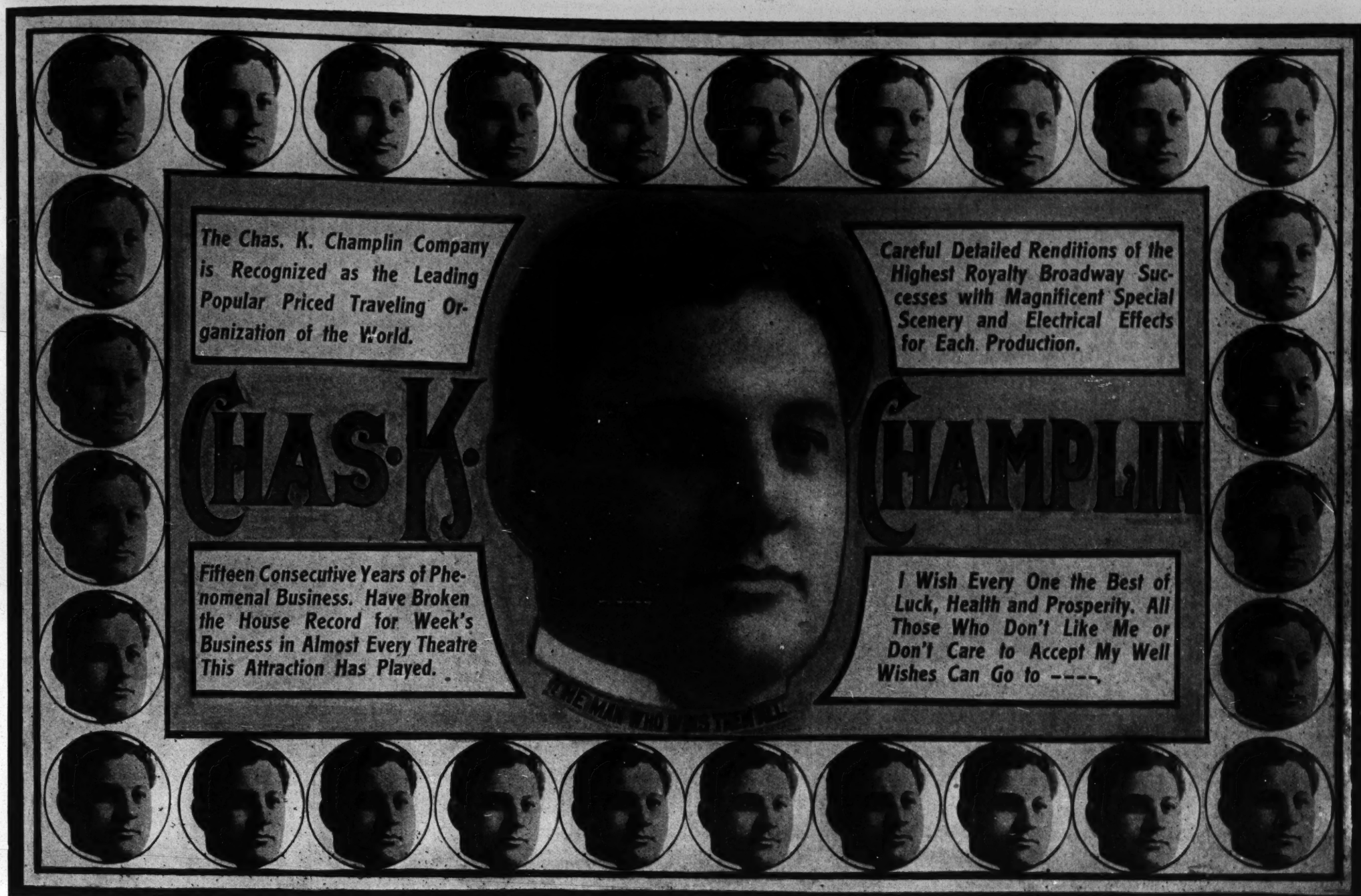
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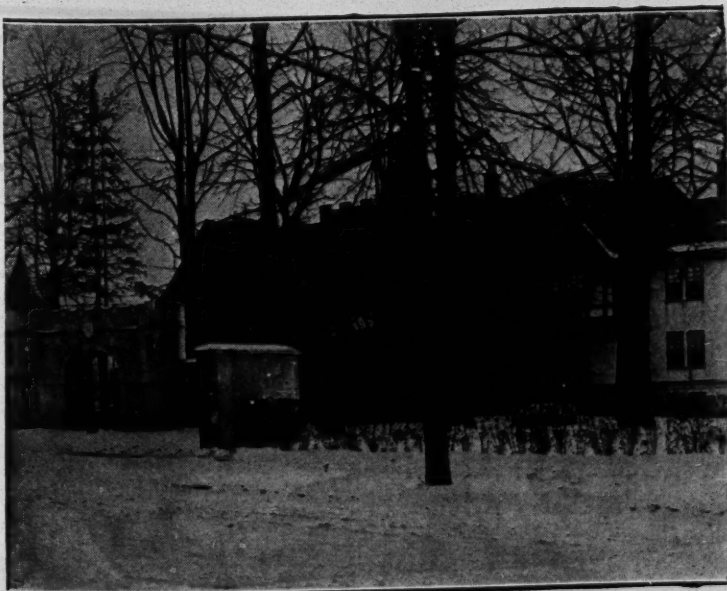
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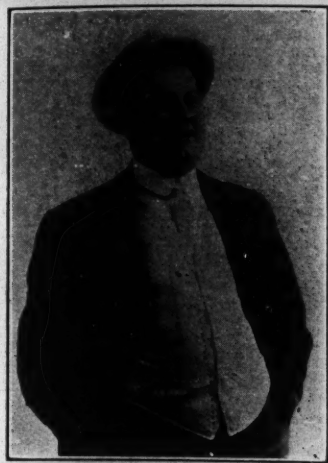
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PLAYING WITH FIRE.

SHOWING THAT THE STORIES TOLD TO FOOLISH COUNTRY MAIDENS BY ADVANCE AGENTS ARE NOT ALWAYS GOSPEL TRUTH.

BY FLETCHER SMITH.

Delphia is a small town on the main line of a railroad in Northern New York, running to Canada. It is also the junction point of another railroad running south from the St. Lawrence River to New York City. This is not the real name of the town, but perhaps you will recognize it from the description given here. The town proper is situated about half a mile from the depot, and a dilapidated hotel but meets all trains. As the best hotel adjoins the depot, only a few commercial men and occasionally a stranger climbs into it and patronizes the hotel uptown. The driver, being a good-natured fellow, allows the town girls to ride back and forth with him, and this forms the only diversion of the marriageable young ladies of the village, aside from flirting with the good looking clerk in the drug store and gawking at the post office twice daily where they perch themselves on the window sill, or crowd around the delivery window, much to the disgust of the village spinster, the older inhabitants and staid business men.

Delphia is noted for its pretty girls, and the commercial men, inclined to flirtation, as often as possible, arrange their business so as to remain over night in town, where they are sure to be entertained either by Mabel Whitley, the village belle or her chum, Nellie Bailey.

Mabel is the head clerk in the village dry goods emporium and the leader in local styles. If a new fashion in dress is placed upon the counters of the big stores in Syracuse, it is always Mabel who secures the pattern first, and she really serves as the local dictator of the latest modes. Nellie, of course, is given the first opportunity to become the first purchaser, and thus it is, that of all the girls who nightly assemble at the depot to await the arrival of the 6:45 North, they are the most attractively dressed, and are awarded the first admiring glances of the stranger destined to spend the night in the more or less comfortable rooms at the city hotel. Nellie is bookkeeper in the office of the Washington Chair Manufacturing Company, and hence is obliged to make frequent trips to and from the post office, and generally a daily call at the depot express office, on the arrival of the 9:30 South, where she combines business with pleasure, and keeps tabs on any desirable looking young man who might drop off for a brief stay in town.

It was on one of her morning visits that she saw two prominently lettered trunks thrown out of the baggage car door and a few moments later a good-looking, well-dressed young man come up and claim them. That he was a showman she surmised at first glance, for there were two classes of traveling men she never failed to classify correctly: one was the dapper looking clothing salesman, who made quarterly visits to town, and the other the representative of the circus and theatrical profession. As the trunk were being loaded on the depot, she learned that Hickman's Great Eastern Circus was presumably coming to town, and that the young man with the checks naturally must be the agent.

After joking with the baggage-master for a few minutes, he climbed into the hotel bus and was driven to town. Nellie, at first, decided to keep him company, but later thought better of it, and after telephoning to Mabel to be sure and meet her at the drug store, proceeded slowly back to the factory; not by the main street, however, but around by the lane that came out just below the hotel. She could see no trace of the agent in the hotel office, and meeting her chum at the intersection of the lane and the main street, off they floated for the post office where, to their great satisfaction, they saw him busily engaged in reading his mail.

He was standing directly in front of the delivery window and gave Nellie just the opportunity she desired. She took her position at his left elbow, and catching the eye of the post-mistress, sweetly asked for her mail.

The agent turned, looked straight into two roguish, blue eyes and, with a polite "Pardon me," stepped to one side, almost colliding with the smiling Mabel, just in the act of approaching the window. Bowing and doffing his hat, he walked out of the office and up the street toward the hotel, followed at a discreet distance by two lively and very pretty young ladies.

It was fortunate for Nellie that the proprietor of the factory was away on his annual vacation, and work during his absence was being carried on in a haphazard manner. Instead of turning in at the factory gate, the two girls continued their walk along the village street, and a half hour later, back from a hasty visit to their respective homes, stood near the hotel corner gazing idly toward the depot, where the prettiest Summer gown, the agent, looking out of the hotel window, saw them and smiled. An obliging and gossip hotel clerk furnished him with all the information necessary concerning the girls, and when he later started out to arrange for the appearance of his show in Delphia, he was careful to avoid another chance meeting and, from his demeanor, was entirely oblivious of the fact that two very attractive young ladies were dogging his footsteps and endeavoring in every conceivable manner to compel him to notice them.

It chanced that this show traveled across the country by wagons, and hence it was that while the girls were promenading up and down the street, he was out in the country looking up a lot and fixing the license before noon he was back, and after dinner, donning a suit of overalls and jumper, started out to bill the town. There was not much chance to put up his paper, and two tilbords on the main street and a dabb at the depot sufficed.

The girls watched him from the opposite side of the street as he covered the boards with the gaudy posters. From hasty and occasional glances in their direction he noticed that they appeared to have an unlimited speaking acquaintance, and from the looks of surprise, many a young man was favored with a pretty smile and a laughing word unexpectedly lavished upon him. They joked with every one and seemed bent on hugging and kissing every elderly lady who chanced to pass them by. They were, from all appearance, the most popular young people in town, but not a cat's paw was given or a handshake proffered without a glance across the street.

The agent's work was quickly finished, and early evening saw him seated on the hotel veranda once more the debonnaire traveling man, prepared to make the most of a night in the country village. Time hung heavily on his hands, and lighting a cigar he followed in the footsteps of the youths of the town and strolled down to the depot to await the arrival of the 6:45 North. The girls, anticipating this move and were there in advance, transformed from the simple Summer garbed maidens of the afternoon into the fashionable young lady of the city. They were by far the most attractive of any of the young people gathered along the platform, and they took pains that no one should fail to have the fact firmly impressed upon their memory. The train came and went, and the procession, by twos and threes, wended its way to the post office to await the distribution of the evening mail. The agent was not expecting any mail, and he chose to walk

back to the hotel by a side street. The girls, confident that he would follow them, joined the crowd and took up their accustomed position at the delivery window. The mail was sorted and distributed, but still no agent came and the girls became desperate.

As I said before, the hotel clerk was an obliging fellow and, besides, had admired Nellie long and ardently. She, wise girl that she was, never either encouraged or discouraged him, but kept him dangling in tow, for he was useful to her at times, especially when a particularly good looking drummer happened to stay over night at the hotel. Then she had very important business to transact with him that necessitated a confidential conversation in the hotel parlor with the door leading to the office generally left wide open. To-night she needed the clerk badly, and with Mabel on her arm she ran up the steps and into the office of the official, tendering him one of her sweetest smiles.

It must be stated here that Nellie was not a bad girl, no indeed; only just like many others, pretty, willful, petted and spoiled by a fond mother, allowed to come and go as she pleased, and the chance meetings with the strange men who came to town was to her a mere pastime, a lark, and meant nothing more than a good time. Up to now she had been lucky. Men had flirted with her, made her presently took her riding, and, after leaving town, wrote to her once or twice till they got home to their wives, or forgot her altogether.

But the Agent was of different calibre. He met and dealt with just such as she every day, and he was an old hand at the game. If he went with a girl he expected to be paid for the time spent in entertaining in a way to his liking, and he generally succeeded in receiving payment in full. Nellie appealed to him no more than a hundred other silly young girls had done, but he was a gambler in woman's hearts and was willing to take a chance with them all. This girl was quite the prettiest one that had crossed his path. If he succeeded in carrying out his purpose, for he had no doubt but what at that very moment she was teasing the hotel clerk to introduce them all, and good. If he failed well, he would be in another town tomorrow, and other girls were sure to be had to suit him. He threw away his cigar, and walking out into the hall, met the clerk.

"Want to meet 'em?" he asked, indicating with a nod of his head the girls in the parlor.

"Sure," said the agent, and the deed was done. Mr. Agent walked down one street with the two girls and the young men on the corner said something as they passed by and laughed. Mabel met a friend on the way home, and obligingly split up the trio, leaving Nellie alone with her newly made friend. They did the town thoroughly and some of the country, with an occasional rest on a convenient stone wall or the steps of a deserted house, and time flew so rapidly that it was ten o'clock before they were aware of it.

Nellie did not hardly dare to take her latest conquest home and introduce him to her mother as she had sometimes done before, and the foxey agent had no intentions of allowing her to do so. Instead he led her slowly and not unwittingly on her part in the opposite direction. To Nellie's mind he could talk just a trifle more entertainingly and daringly, and his stories were just a shade richer than those she had listened to before from any of her newly made acquaintances, and the agent, using his usual stock-in-trade inducements, had soon filled her head with promises of life on the stage and dazzled her with his offers of positions with the big city productions. He promised and she believed. It seemed to her so true that she really imagined the dream of her life was surely to be realized. She was to leave Delphia, meet him in Syracuse, and he would get her a position with a company he was going to put out in the Fall. They had reached the very end of the town by this time, and still she hesitated to turn back. It was bright moonlight, and the girl, looking very enticing to him as he suddenly seized her in his arms and kissed her passionately full on the lips. To his surprise, she did not resist his advances, and for the first time in all her experience with traveling men she found she had met her master in the game she had played so long and come out first.

She pleaded to go home, and the agent, biding his time, released her, but again filled her head with extravagant promises. As she had done many times before, she slipped quietly into the house and up to her room. Her dreams that night were of the visions of her forthcoming career. The agent left town on the 9:30, and thought little more of the night's events, but told the clerk to give his best regards to Nellie. Other girls demanded his attention, and his promise to write daily went by unfulfilled. For weeks it was very fearful and sometimes tearful young lady that left the little post office letterless.

To her chum she never confided her secret, and it was the sensation of the hour when one day Nellie disappeared. A note left behind simply stated that she could endure living in the little town no longer. A distracted mother realized too late that she alone had been to blame, but to find her daughter seemed well nigh an impossibility. Nellie had never told her mother of her infatuation for the agent, and the method of her leaving home and going on the stage. Walking to a little station two miles below the junction she took the train for Syracuse and obtained lodging with a good hearted Irish lady who conducted a rooming house patronized by the chorus girls and lesser lights of the big shows that visited the city during the season. Though not a trained, she was an accomplished singer, and it was her intention to try and join some musical show if her lover did not keep his promise. She approached a manager after name of whom she could offer her a position. With scarcely any money left she confided her troubles to the landlady.

"Go home to yer mother, that's a darlin'; sure a foolish girl ye are to be trying to find that scamp of a feller in this big city. Faith and he has forgotten all about yer long ago and cess to him and his kind. Don't I hear the same stories from dozens of the likes of yer, and they are hunting for their man yet for all I know. They are a bad lot, all of them. 'Tis home yer should go, ye wida a mother crying her eyes out waiting to forgive yer."

"But I can't go home, Mrs. Grady, I wouldn't dare to now; I've got to stay till I find him."

"And ye'll be waiting a long time I'm thinking. But cheer up, darlin', ye can stay here till ye do get rafe of him or someone finds out where ye are."

The next two weeks were hard ones for Nellie. She bought all of the dramatic papers and made inquiries of all the show people who came to the house, but none of them had heard of the show or knew the agent. Finally, at Mrs. Grady's suggestion, she called upon the manager of the best house in the city playing popular priced vaudeville. It was known as the Palm Garden, and was, in fact, a high class concert hall. The manager maintained no wine room, and although he catered exclusively to men, kept good order, and allowed none of the practices of the ordinary resort of that character. Nellie remained with Mrs. Grady and played a week at the Garden, making a hit with her songs at every performance. The manager wanted to send her to Utica for a week, but she preferred to stay in Syracuse, and, hoping against hope, continued her search for her lover.

All circuses close sometime, and the first of November found the agent warning his toes and smoking a good cigar in the office of

the Onanadaga Hotel. It happened that once or twice a year Mabel came to Syracuse to visit the big openings at Edwards and other stores, and on this particular Fall trip she ran across the agent on Salina Street. He recognized her at once, and feeling in a particularly happy mood, inquired jocosely about his little girl Nellie. Mabel could scarcely control herself to make reply.

"Don't you know?" she panted. "You ought to know, you, who enticed her away. It's killing her mother and me. Tell me where she is this instant, or I will force you to tell and make you go back with me to answer for it all."

"The agent, for a moment, stood gazing at the girl, a look of dumb surprise on his face.

"Why," he stammered, "I will be honest with you; I don't know."

"It's a lie," she replied, "You do know, and I am going to make you tell."

An officer standing near thought it time to interfere, but the Agent, anticipating his movements, seized the girl and pushed her along with the crowd.

"Come over to my hotel, and I will tell you all I know," he exclaimed. "We don't want to get arrested."

What he told Mabel was hard for her to believe, but she let him finish his story uninterrupted.

"And you have never seen her or written to her since that night?"

"I'm telling you the God's truth, I have not."

"And you can look her mother in the face and tell her that you were in no way responsible for her disappearance?"

"Only inasmuch as I handed her a case of joy about putting her on the stage. We are to do that, and they eat it up. She's probably looking for me now, perhaps in this very place. Syracuse isn't so very big, you know, and not many show shops here she could find an opening in, even if she could sing—"

"She can sing. She's the best singer in Delphia," interrupted Mabel.

"There's only one place here, that uses girls, that is decent. It's a chance. Let's go over and see what's on to-day."

The agent and Mabel, hurrying across the city, found the proprietor in his office. He was a big, good-natured Dutchman, and really seemed affected by the story hurried at him by the two excited young people.

"I had a girl here two weeks or more ago. I never heard of her before. She told me she came from up the State and could sing. I like her look and give her a chance and she make good, but she was no good for a concert hall. I kept her one week and pay her a good salary."

"Where did she go?" ejaculated both Mabel and the agent.

"How should I know," said Blank. "I don't keep account of them after they leave here. I only know she wouldn't board with me, and I sent her over to Mrs. Grady, who keeps show folks across the canal on Genesee Street. Der number is 1462."

To No 1462 the two almost ran and, without ringing, burst in upon the astonished landlady.

"A singin' lady," said Mrs. Grady, "sure and I have one wild man bless her soul, that when she isn't singing is crying her eyes out for some good-for-nothing scamp of a show feller. But bless my heart, dearie," this to Mabel, "come right up with me and see if the song bird you be wanting is in her cage. It's likely she is if she has a chance and I mean she goes out only about once a day, and always comes home a crying."

"It's Nellie, I know it," exclaimed Mabel.

"Come on, let's give her a glad surprise."

"Lord save us," said Mrs. Davis, panted the landlady, as she reached the top landing, "but you are a lively pair. I suppose you are in this same kind of Tom foolery business yourselves. In there's the room. There's no lock on the door."

At a narrow window facing the street sat a forlorn little girl who, seeing the agent and Mabel, looked over her shoulder as the door opened, she beheld Mabel and her companion.

In another instant she was clasped in Mabel's arms, and laughing and crying for sheer joy.

"Nellie," said the agent, gently drawing her away from Mabel, and opening his arms to her, "I never intended for a moment to do you a wrong, and I never thought you would believe all the hot air I handed you that night. But, Nellie, girl, I am going to right the wrong, and if you can forgive me, to Delphia with me as my wife? Nellie, dear, say yes, please."

"And sure ye are going home wid him," interrupted Mrs. Grady, "What good is it in a girl like you keeping a good man waiting when he's ready and waiting to do the right thing by ye. Go home, that's a good girl, and tell Mrs. Grady that I wish she could dance at yer wedding."

Nellie looked at Mrs. Grady and smiled, and when throwing her arms around her lover's neck, murmured lowly, "I will go anywhere with you dear."

The 6:45 train North was on time when it reached Delphia, and was greeted by the usual nightly crowd of young men and maidens. Nellie, Mabel and the agent slipped out of the rear car unobserved, and flew up the lane leading to Nellie's home.

There was a happy reunion that evening, a mother willing and ready to forgive and forget, and above all a girl and a man who had learned a lesson. They both had played with fire, but luckily escaped unscathed.

With Nellie nesting in her arms, Mrs. Bailey suddenly turned and faced the agent.

"Sir," she said, "I believe that you are an honorable man. You have treated my daughter far better than I. I hold you blameless in this affair, and only reproach myself for it all. My negligence is alone responsible. If you love Nellie as you say you do, take her, and I only hope she will make you the good and faithful wife I believe she will. She has suffered much, but she has learned a lesson and, thank God, she comes back to me a pure girl still. God bless you both, and I will pray Him to forgive me the wrong I unconsciously did my child."

Taking a last look at Nellie, clasped in her lover's arms, Mabel slipped out of the room and the house. They say that Nellie's experience made a changed girl of her. She settled down and has been married for years, her husband being the leading druggist of the village. She and Nellie have always remained great chums and are still inseparable.

After the excitement attending Nellie's return had abated she and the agent slipped quietly away and were married. He remained in the village, and is now one of its most influential citizens. Mrs. Bailey long ago passed away, but she never failed to thank her son-in-law for his honorable treatment of her only child. There is a pretty young lady now, who makes daily visits to the depot and post office, just as her mother did before, but with all advance agent comes to town or a circus is in the village, the mother, perhaps wisely, sends the girl away to visit her relatives, or accompanies her on her strolls that day.

REALISM IN PHOTOPLAYS.

BY ROBERT GRAU.

In these days of realism when the limitations of the stage is inducing play producers and players alike to intrench themselves in the film studios, one may well marvel as to where the limit line is to be drawn in the effort to outdo previous demonstrations of intrepidity that is now so characteristic of modern film productivity.

Few of us believe even now that the amazing revelations on the screen are not mostly due to the tricks of the camera, and still fewer would accept as a truth the published statements of the hairbreadth escapes of players of both sexes on whom the director is wont to rely whenever the scenario calls for reckless daring where the danger to be encountered is such that but for the apparent viewpoint of the spectator as to the illusions of the camera the suspense of an audience would be immeasurably greater than it is, but undoubtedly the actual "dare devil" nature of several recent screen productions, if fully revealed to the average audience, and accepted by it on the principle that "the camera cannot lie," the wildest cravings for realism, even in this era of sensational productivity, would be satisfied.

Nevertheless there seems to be a certain magnetic influence surrounding the film studio

what it seemed to be. The more I thought of it the more skeptical I became. Assuming the most favorable conditions to prevail I could not name a player, past or present, who would undertake what Kent did, provided there were no "tricks."

I determined to write to Mr. Kent, whom I have not seen in the flesh in nearly fifteen years. I called upon the veteran actor to tell me the truth, not thinking at the time to make any use of the information. But after reading Mr. Kent's letter I was emboldened to make it a part of this article, if only to reveal the attitude of the player toward the film producer as compared with that which usually obtains between actors and managers in the older kind of the theatre.

800 E. 14th St. 10 Dec. '13.

"DEAR GRAU—Your's received. It was no fake. Neither were the animals 'doped.' I prayed to God to protect me and went into the cage. Picked out 'George' because he looked the kindest; played the scene with my heart in my mouth, and came out of the cage, and then began to tremble, and did so for two hours."

"I had just recovered from a severe attack of pneumonia and I thought: if God did not want me then he would not want me a few weeks later. As I said, I prayed before I entered the cage, and I felt increased by about two foot of something, and strange to say—"



that will induce men and women of the stage to risk their very lives that the achievements of the producer of photoplays may be greater than what has gone before. So true is this that I could name more than one player now famous for intrepid performance on the screen whose stage career was wholly barren of the slightest sensational incident; in fact, the most startling exploits as I am privileged to see them on the screen are participated in by players long identified with the stage along classic and dignified lines. If anything was a characteristic of such actors it was suppression.

Perhaps no photo-player of to-day has had a more varied film experience than Charles Kent, and if there is anything in the line of daring that this Vitagraph player has not attempted during his years of service to that company I would like to know what it is. Yet this same Charles Kent on the speaking stage was very much similar to the great Coquelin, or our own John Gilbert of other days. Fancy John Gilbert going into a cage where three more or less man-eating lions are to be his sole company?

When I saw the lithographs of the Vitagraph production of "Daniel," and recognized my old friend Kent in the title role, I did not wait till this photoplay was exhibited in my home town, but went to the city expressly. After seeing "Daniel" I told Mrs. Grau of my experience, and took her that night to the city where I saw it a second time. We both agreed that such a performance could, by no stretch of imagination, be

before the picture was taken the lions walked around me and did not come within two feet of me. I thought it was the presence of the great 'Something' that watches over us all. It was my duty to the dear Vitagraph Co. to do it and I did it. 'Tho' I must say I don't think another man in the company would have risked his life in the same cause.

"Am glad you appreciate my nerve. "Trusting you are well, and with the compliments of the coming season, believe me, sincerely yours, CHARLES KENT."

P. S.—I was thrown into the den from above. The den was enclosed by an iron railing for the protection of the 'crowd outside.' If the beasts had been so inclined they could have had a hearty meal, for I was certainly 'alone.' C. K."

After reading this letter, can anyone wonder any longer at the extraordinary condition now prevailing in the amusement world? If Mr. Kent would undertake such an exploit in sheer appreciation of "the Dear Vitagraph Company," why marvel because Mary Pickford refuses fabulous offers to induce her to change her environment—or because that of our best stage directors have joined the Famous Players Film Company.

Was it not the great Zimnizova, herself, who proclaimed that whatever her disappointments have been in her stage career, she was encouraged that the day was near when the new act would reach such a stage in its progress that the thoughtful actor will at last have an adequate means of expression for his genius.

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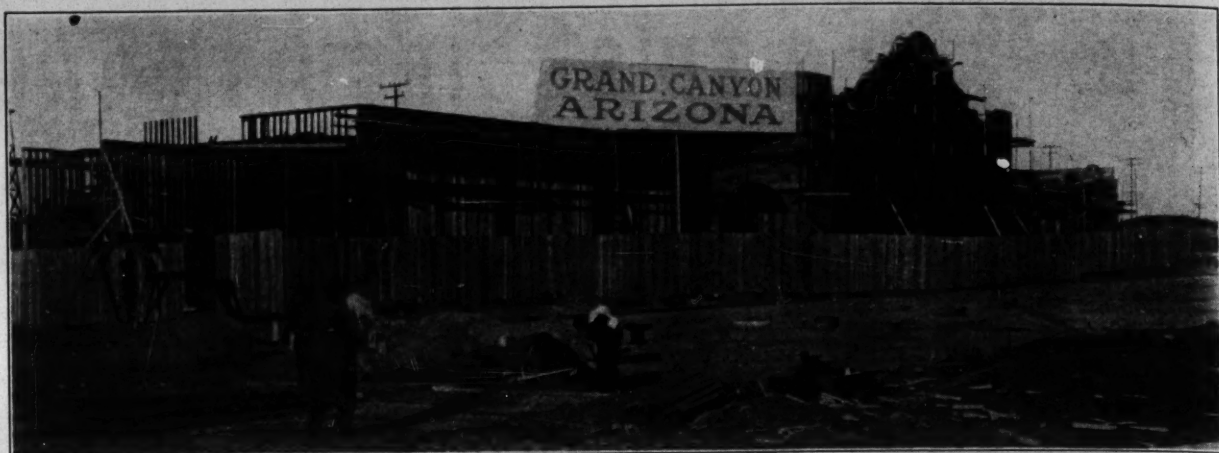
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THE GRAND CANYON OF ARIZONA.

PHOTO BY W. W. SWADLEY, SAN FRANCISCO, CAL.

A part of the wonderful Grand Canyon of Arizona concession to be presented and operated by the Santa Fe Railway Company at the Panama-Pacific International exposition at San Francisco in 1915. This will be one of the most artistic of all concessions, presenting the Grand Canyon of Arizona in all its grandeur and power, as seen from the platform of an observation car. Some of the most noted scenic artists in America are engaged upon the canvases, which will depict the scenes of the canyon in its natural colors. Guides will deliver lectures on the points of interest and in harmony with the setting of the panorama will be an Indian village, in which the members of the Pueblo, San Domingo, Navajo, Zuni and Hopi Indian tribes will present their dances in native costume and display their handwork.

OBSERVATIONS BY JOE HEPP.

IMPRESSIONS OF J. B. WARREN.

BY DR. GROUCH.

No better example of the spirit of "I Will" can be found than in the person of John B. Warren. John is one of those wholesome, genial good fellows, generous to a fault, and to use the New York expression, "as smart as a whip." Like Rockefeller, he is the big noise in everything that he goes into.

His career has been filled with ups and downs, but failure only makes him work harder to make his next venture a success. Though comparatively young in years, John is old in experience. He has been connected in the past with the promotion of many big celebrations in the privilege end. Has owned and managed one of the largest and best equipped carnival shows. His connection with the United Fairs Association has made this institution a big factor in outdoor amusements. His United Shows were notable among carnival organizations. He introduced the parade feature with this class of amusement.

Warren is associated with a number of theatres spread about Chicago, is the Western manager of the Tip Top Toy Co., and it is safe to say that his sales of Teddy bears at Riverside Park were the largest of any park last Summer. He took the Sea Cow and made more money with it than is made with some circuses in the Summer. Then he bought into the Hagenbeck-Wallace Shows. At present he is exhibiting "The Giant Fish," a mammal, captured in Florida, and from the present outlook it will be a bigger success financially than Bill, the Sea Cow. Great credit is due John Warren for the financial success of The Showmen's League of America, for which he has always been a strong booster. He is a member of the Board of Governors, and his counsel is always sought on matters of importance affecting the interests of the organization.

With a genial smile, a hearty handshake for all, John goes through life spreading sunshine and doing good. Many a showman can thank John for his eye on the bank. As a matter of fact, he is his worst enemy. Now that John has broken into the circus game on a big scale, I look for almost anything to happen. Untiring in his efforts, dabbling in many things at once but never too busy to chat with a friend or to listen to a hard luck story. John B. Warren is, indeed, a hustler. He is, in fact, the very personification of activity. Every moment of the day is a busy one with him. One of nature's noblemen, square as a die, busy as a bee, a prince of good fellows—that's John B. Warren.

THEATRICAL BAGGAGE.

CHICAGO, Ill., Jan. 3.

EDITOR THE NEW YORK CLIPPER.

DEAR SIR.—Among the many questions unsettled the old year leaves us, there is one of vital interest to all in the theatrical profession, and one that also affects our fellow travelers, the commercial travelers, is the onerous burden of excess baggage. The theatrical profession has no organization to represent us as a body such as the commercial travelers have in their National Association, and we must rely upon agitation through the only channels—our professional papers—and I hope THE CLIPPER, which has justly earned the title of THE OLD RELIABLE, will take up the cudgel in our behalf on this subject as it has done successfully in many others.

I quote the following from THE CHICAGO AMERICAN, of recent date:

"Briefs are being prepared by attorneys in the case pending before the Interstate Commerce Commission, in which the National Baggage Committee ask that lower rates be charged for excess baggage. The committee represents, it is asserted, the trading firms, which are large employers of traveling salesmen, and with the latter the question of excess baggage rates is an item of heavy expense."

Now, what is true of the traveling salesman is exactly true of the traveling show people. I want to raise my voice as one of the smaller factors of the show business—the small time company managers. If the commercial travelers are entitled to a reduction so are those engaged in the theatrical profession. This is a subject that is vital to all of us, from a company manager, the vaudeville artist to the individual performer. If the C. T. A. are making a fight for reduction we should not sit idly by and let our side go unrepresented without a struggle. Who among us has not been hit sometime during the past year with the heavy hand of excess baggage? I, myself, carry some one thousand pounds excess of personal baggage, and could take a nice vacation on what I have paid out during the past year.

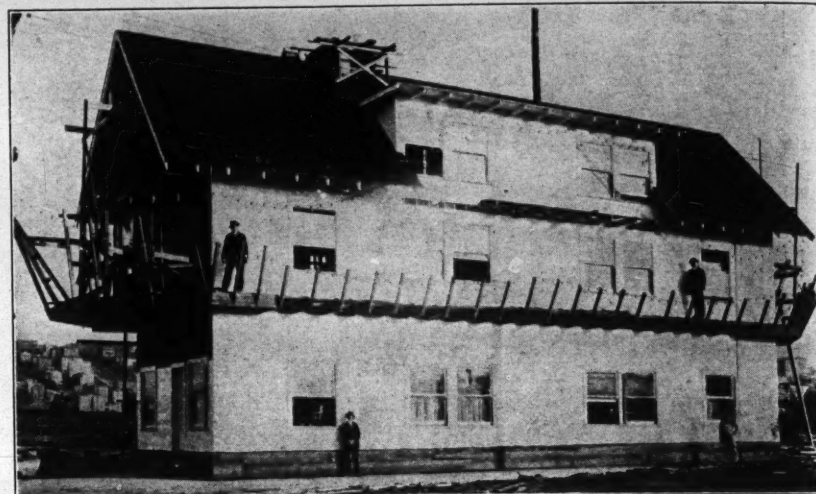
The theatrical interests have grown to such gigantic proportions, and have become recognized with the leading commercial propositions of today. Thousands of dollars are paid into the railroad coffers annually for transportation and excess baggage, and if the Interstate Commerce Commission has the legal right to reduce rates for one industry, let us be up and demand the same for ourselves.

I know THE CLIPPER, which is our recognized champion, will bring this matter before the profession at large, and some action be started, so that we can help the proposition along and secure for our traveling thousands also some relief, such as is demanded by the commercial travelers. Respectfully (Signed) FRANK L. GRIFFITH, Manager, Griffith's Musical Comedy Co., Revere House, Chicago, Ill.

"DEAR JOE: All the circus, carnival and Wild West troupers that were up here last Summer will be interested to learn that here to-day, in the middle of January at Medicine Hat, Alberta, the weather is so warm that half the men are not wearing overcoats; in fact, 35 degrees above zero is the lowest mark, and they would rather have it 35 below, for cold weather helps business.

Times are dull and business pretty scandalous in spots up here, but the country has been over-boomed for ten years and will never again see such wild cat speculation, and moreover, it will hardly ever see again, possibly for years, such a raft of misguided, crazy showmen as devastated this land last Summer. The only showman who made more than good and cleaned up at most stands was Fred Buchanan, and he also left a reputation for square dealing and fine treatment to the newspapers and the entire public that will be an enormous asset for any future tour, for they easily remember him as a showman whom it is worth while to cultivate.

Tom Ambrose told me at Regina, last July, that a locomotive engineer came back in the smoker



NOAH'S ARK.

PHOTO BY W. W. SWADLEY, SAN FRANCISCO, CAL.

This picture shows Noah's Ark, first of the completed buildings in Frederic Thompson's wonderful "Toyland Grown Up" concession, to be shown at the Panama-Pacific International Exposition in San Francisco, in 1915. The Noah's Ark is now occupied as a headquarters by Mr. Thompson. "Toyland Grown Up" will be one of the most wonderful concessions ever presented. It will be a walled city and an exposition in itself, and will be entered by three mammoth gates. The first gate will be the Gate of Fun, and Toyland will be entered by Crazy Street, with its crooked crooked buildings and crooked crooked streets and crooked crooked street car lines. Everything will be crooked crookedly, with laughs galore. The second gate will be the Gate of the Court of Fairland, the Gate of Beauty. The third gate is the entrance to the City of the Wicked King, where is held captive the doll princess. This is the Gate of Thrills. Among other features will be Mother Hubbard's Cupboard, sixty feet in height; a great shoe, as large as a six story city building, and built in part in the form of a sidewalk; the City of Peter Pan, the town that never grew up. Its streets and canals, if stretched in a row, would be five miles long.



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Wishing all friends a prosperous New Year.

Yours truly,

WM. H. HARDER

and

BILLY ALLEN

The cut on the side is Mr. BILLY ALLEN as he appears in Six Complete Productions. Has never changed his character, and has played all the best city time in the East.

This is not a tabloid, but a Company of 35 People, playing such bills as "The Three Twins," "Coming Thro' the Rye," "Royal Chef," "Pinafore," "Green Bird," "King of Kokomo."

and asked him for a piece of string, saying he wanted to fix his engine, and this was the last circus he intended to haul.

People who dislike landlords will be delighted to learn their registers show such a shortage of guests that the business is nearly bankrupt, and a hotel can lose more money than a circus. At Pineher Creek they have no regular fire department, so the mayor, who is a canny Scotchman, offers a two dollar prize to the first team owner who hitches on and hauls the hose reel to the fire. I saw that sign in the hotel.

At Kootenay, B. C., in the fruit district, the moving picture houses take in jars of jelly and jam in place of currency, and Harvey Hae told me he threw down a quarter for admission and the lady handed him back three jars of peaches.

saying it was the first money taken in that evening, she had no change.

A man at Strathcona told Pop Quinette "last year was a very mild Winter, I don't believe we had over twenty feet of snow at one time, all Winter."

They have their Winter amusements: Hockey, toboggan races, ice palaces, etc., but for real downright sport, did you ever try to walk with snow shoes on? At one of these dances I saw at Sicamous, the leading bagpiper, in trying to synchronize the melody to fit the dance movement, got mixed up in between a couple with number 117 shoes, and he blew out a fuse that totally disrupted the harmony—if there ever was any harmony in bagpipes. Fondly thine, PUNCH WHEELER.

ALL HAIL 1914!

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So Hock! To the dean of professional records, "The Clipper" from the Sells-Floto-Buffalo Bill Wonderland on tour.

P. S.—Aviators are watching the horizon for a visit of the stork to the Elephant family. Think of fortune's contribution—a Million-Dollar Baby!!! And an experienced schooled in the public interest staff.

CALL All performers must be in Denver March 20th. Show trains leave Denver March 22d. Opening date, Albuquerque, N. M., Saturday, March 28th.

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Still on Earth and in the game to give the PROGRESSIVE WHEEL
the best there is in me. Address as per route in THE CLIPPER.

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colors, 15
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Liner & Crayons, all colors, 10
Youthful Tint Stage Powders, 30
shades, 1/2 lb. cans, 40
Soule Blending Powders, 6 shades,
1/2 lb. cans, 25
Cold Cream, 1 lb. & 1/2 lb. cans, 75-20
Soule Cold Cream, 1 lb. & 1/2 lb. cans, 50-25
Royal Eye Brow Pencils, nickel
slide tube, 6 colors, 15
Eye Brow Pencils, Aluminum
Tubes, 6 shades, 10
Youthful Tint Liquid, all colors
(Liquid make-up), bottles, 40
Youthful Tint Liquid, all colors
(Liquid make-up), 8 oz. cans, 65
Exuvia Paste, in jars, all colors
(Enamel make-up), 30
Spirit Gum with Brush, 30-15
Mascaro (Water Paint), without
brush, 6 colors, 25
Mascaro, with Brush & Mirror, 3 col. 40
Barnt Cork, 3, 5 & 10 oz. cans, 35-75-20
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Indianola Paste (Indian make-up), 25
Clown White, 20
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Brunette, 75
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Small, 75-50
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Rouge de Theatre Dry Tablet
Rouge, No. 12, 18, 24, 30, 42 & 48, 20
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Rubyline Stick Rouge, Light and
Dark, 10
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And the season's biggest success to all my friends.

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AND HIS

LIBERTY GIRLS

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CRAZY
THAN TO WORK."

JOHNNIE JESS

"THE MAN THAT ISAAC WALTON
MADE FAMOUS"

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HARRY WELSH

The Little Sliding Comedian

Regards to Friends and Enemies



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COMEDIAN

With ROBIE'S BEAUTY SHOW

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"THE DUTCH NUT"

SAM BACHER

OH, THAT SNEEZE!

With TAYLOR'S TANGO GIRLS

THE CALL OF THE "MOVIES."

WRITTEN FOR THE NEW YORK CLIPPER
BY WILLARD D. COXLEY.

"Why don't you try the 'movies,' Jack?"
"Twas on the Great White Way
And the man the questioner addressed was
an actor, old and gray:
His clothes were worn and seedy—his face
was wan and thin,
But the haughty look and flashing eye be-
trayed the fire within.
He reached up to his forehead, and raised his
battered hat:
"I'm down and out," he murmured, "but I
haven't come to that!
Plenty of companies are going out—from
Berkeley to Lyric Hall
They're hammering amateurs into parts that
to actors like me should fall:
Yet over and over I make the rounds of the
offices on Broadway
Only to get the same reply, "There's nothing
for you to-day!"
Oh, for the palmy days of the stage, when
genius was always ripe
When an actor was fitted for every part, and
there was no such thing as a "type!"
An actor then was a man of brains—the pub-
lic was at his feet—
Applause was the prize of merit—and, being
deserved, was sweet!
Ye gods! Do you think such players would
have posed for a picture show?
The shades of Macready would rise from the
grave to thunder the answer, "No!"
As for me—do you think I'd do it?—a man
who has played, forsooth,
With every tragedian of his time, from For-
rest down to Booth!
Barrett and Keene and McCullough—and
Henry Irving, too—
My boy, you mean it kindly, but I couldn't
put it through!
I haven't had my breakfast—and my rent is
overdue—
And just as you stopped I was telling myself,
"It's the banner to-night for you!"
And yet, by heaven, I'd rather starve than to
let my face be seen
In a pantomimic picture on a ten-cent "movie"
screen!"
There was a smile on the face of the actor's
friend—a smile that was not unkind—
"The times have passed you, Jack," he said,
"and you're foolish as well as blind!
What does it matter where you act if there's
a regular salary day?
And, after all, there's a wonderful punch in a
well-staged picture play!
What's the matter with Bernhardt? with
Hackett and Mrs. Fiske?
Pretty good players, don't you think, to take
the money—and risk?
And then there's Langtry and Goodwin—and
others that I could name
Who aren't afraid the picture plays will tar-
nish their well-earned fame!"
Down drooped the actor's shoulders, and
waving was his gaze:
"Perhaps I'm set and proud," he cried, "and
it's hard to change my ways,
But—you are right—what matters it?" and
he bravely raised his head:
"If Bernhardt can do the 'movies,' I can,
too," he said.

HOPE FOR THE DRAMATIC SCHOOL
GRADUATE.

If you're having an awful good time with
yourself,
And you know Nature meant you for higher
things,
And you've got a hunch, that out of the bunch,
It's for you that the Classical Call-Bell
rings.
If your brain is consumed by Promethian
fire,
And your speaking voice takes a deep
organ tone;
If you care not for fame, or making a name,
But you simply love Art for Art's sake
alone;
If you've taken your naked, white soul in
your hand,
And have found it an eerie thing, blind as
a mole,
That walks on its toes and turns up its nose
At all offers short of a great Stellar Role,
And although you are hungry and haven't a
dime,
That soul of yours clings to its standard of
Art,
And with scorn answers "No" when proffered
the dough,
For a rattling good, fat, Farce Comedy
part.
If your heart longs and suffers for things
beyond reach,
And you really enjoy a lachrymose fit,
If you've got a sure cinch and a strange-
hold clinch,
On old Billy Shakespeare as Billy is writ:
If you live in the clouds and commune with
the stars,
And are so temperamental you fill one with
fear,
Then, perchance, your hot blood is an Ichor
flood,
And it's Genius that's shaping your wild
career.

—LEONTINE STANFIELD.

SAY, CHORUS GIRLS! What is a bur-
lesque show without the girls? Don't
forget that THE CLIPPER was the first
paper to write up burlesque shows
and to give the girls' names. For
the real noise see THE OLD RELIABLE.
"From Chorus Girls Real Actresses
Grow."

IRENE GOLD

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WITH THE

"ROSEY POSEY GIRLS"

THREE SEASONS IN BURLESQUE AND STILL WITH
PETER S. CLARK. THERE MUST BE A REASON

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THE VERSATILE CHARACTER COMEDIAN

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"THE PRIMA DONNA OF BURLESQUE"

Possessing the charm of a magnetic personality and exquisite voice.
A recruit from 99 Broadway Musical Attraction.

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AFTER TWO YEARS RETIREMENT WILL BE BACK AGAIN NEXT SEASON IN BURLESQUE, IN THE CHICKEN CLASS.
MISS FRELIGH HAS ORDERED NEW COSTUMES FROM PARIS, WHICH WILL FAR EXCEED ANYTHING EVER SEEN
ON THE AMERICAN STAGE.

MISS FRELIGH SAYS:
"EVERYONE REMEMBERS MY FAMOUS BLACK DRESS. GET ME NEXT SEASON. BETTER THAN EVER."



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JACK SUTTER

JOE LEVITT

PRESENT

QUEENS OF THE CABARET

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With SCANLON and ADAMS, GLORIA MARTINEZ, HAZEL FORD, MAY BURNS, W. H. M. SMITH, SAM WATSON, JAMES CARVIN, RALPH ROCKWAY. The Best Singing and Dancing Chorus on the Progressive Circuit, and
"THE CLASSIEST BURLESQUE SHOW ON EITHER WHEEL"

COMPLIMENTS OF THE SEASON

HARRY (DUTCH) WARD & HATTIE WARD RAYMOND

"A DUTCHMAN WITH EVERY LITTLE MOVEMENT A LAUGH"

SOUBRETTE AND DANCER

With "THE GIRLS OF THE GAY WHITE WAY"

BURLESQUE'S CLASSIEST SINGING ACT

EDDIE - BOYD & VEOLA - MLLE.

THE CLASSY STRAIGHT

THE STUNNING PRIMA DONNA

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FIFTEEN YEARS TOGETHER AND STILL PROGRESSING

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Summer Parks and Fairs

AMERICAN ASSOCIATION FAIRS FOR 1914

ALABAMA STATE FAIR, Sept. 28-Oct. 10.
AMERICAN ROYAL LIVE STOCK SHOW, Kansas City, Oct. 5-10.
ALABAMA STATE EXPOSITION, Montgomery, Oct. 12-17.
COLORADO STATE FAIR, Sept. 7-12.
CALGARY INDUSTRIAL EXHIBITION CO., Calgary, Can., June 28-July 4.
CANADIAN INDUSTRIAL EXHIBITION ASSN., Winnipeg, Can., July 10-18.
FOREST CITY FAIR, Cleveland, Aug. 21-29.
GEORGIA STATE FAIR, Oct. 19-24.
INDIANA STATE FAIR, Sept. 7-12.
INTER-STATE LIVE STOCK FAIR, Sioux City, Ia., Sept. 21-26.
INTER-STATE LIVE STOCK AND HORSE SHOW, St. Joseph, Mo., Sept. 21-26.
ILLINOIS STATE FAIR, Sept. 21-26.
INTER-STATE FAIR, Trenton, N. J., Sept. 28-Oct. 3.
KENTUCKY STATE FAIR, Sept. 14-19.
KANSAS STATE FAIR ASSOCIATION, Topeka, Sept. 14-19.
LOUISIANA STATE FAIR, Nov. 4-11.
MISSISSIPPI STATE FAIR, Oct. 19-24.
MICHIGAN STATE FAIR, Sept. 7-12.
MISSOURI STATE FAIR, Sept. 28-Oct. 3.
MISSISSIPPI-ALABAMA FAIR, Meridian, Oct. 12-17.
MINNESOTA STATE FAIR, Sept. 7-12.
NEBRASKA STATE FAIR, Sept. 7-12.
NORTH DAKOTA STATE FAIR, Fargo, July 20-25.
NEW STATE FAIR, Muskogee, Oct. 5-10.
NEW YORK STATE FAIR, Aug. 31-Sept. 5.
OHIO STATE FAIR, Aug. 31-Sept. 5.
OKLAHOMA STATE FAIR, Sept. 21-Oct. 3.
ROCHESTER (N. Y.) INDUSTRIAL EXHIBITION, Sept. 7-19.
SOUTH DAKOTA STATE FAIR, Sept. 14-19.
SOUTHEAST TEXAS FAIR, Beaumont, Nov. 14-21.
ST. LOUIS FAIR AND EXPOSITION, Sept. 5-12.
SPOKANE INTER-STATE FAIR, Sept. 14-19.
TRI-STATE FAIR, Memphis, Sept. 21-Oct. 3.
TENNESSEE STATE FAIR, Sept. 21-26.
TEXAS STATE FAIR, Oct. 17-Nov. 1.
TEXAS COTTON PALACE, Waco, Oct. 31-Nov. 15.
UTAH STATE FAIR, Oct. 10.
VERMONT STATE FAIR, Sept. 15-18.
WISCONSIN STATE FAIR, Aug. 28-Sept. 5.
VANCOUVER (B. C., CAN.) EXHIBITION ASSOCIATION, Sept. 5-12.

FAIR AT DUBUQUE.

With the prospect of holding an agricultural fair, automobile exhibition and week of events at Nutwood Park, Dubuque, Ia., the latter part of August or early next September, meetings were held when partial or preliminary arrangements were made and officers elected.
The following officers were elected:
President, Louis C. Lube.
First vice president, E. M. Walker.
Second vice president, Henry B. Giffke.
Third vice president, Leo Mulgrew.
Fourth vice president, L. O. Hilliard.
Fifth vice president, Frank Coates.
Treasurer, George J. Homan.
Corresponding secretary, William A. Haas.
The members of the general financing and promoting committee were also announced, with others to be added at the next meeting.
Secretary Haas was advance agent and manager for James R. Waite's various companies in the East for six years, and for the past five years press-agent for Jake Rosenthal's Majestic Theatre, Dubuque, Ia.

FAIR CLEARED PROFIT.

A. L. Brown, treasurer of the State Fair Commission, has turned in \$29,327.72, the balance of receipts over expenditures of the State Fair at Syracuse, held in September.
The total receipts were \$135,105.71, including \$97,000 for admission; and the disbursements, \$105,777.99.

In answering ads. please mention CLIPPER.

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MARTELLE?

With Jack Singer's Behman Show

THE COHANESQUE OF BURLESQUE

EDDIE FOLEY

With Bluch Cooper's "Beauty, Youth and Folly"

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EDWIN JEROME

CHARACTERS

OPEN FOR NEXT SEASON. Address care of NEW YORK CLIPPER.

BOOKED SOLID—ASK BLUCH

TOM. McCREA

With "BEAUTY, YOUTH AND FOLLY"

MABEL de NORD

LEADING LADY

WITH

The Dandy, and Cabaret Girls

BERT SAUNDERS

PRINCIPAL COMEDIAN

With THE DANDY GIRLS

SEVEN OF THE GREATEST NUMBERS EVER PUBLISHED BY ONE FIRM

Even the wise ones couldn't see this until it began to sell, but now they are forced to admit that it is the greatest Instrumental number ever published

CATHEDRAL CHIMES

The biggest Music Publishers in the World tried to buy this, but if they want it, we want it

THE GREATEST HOME SONG EVER WRITTEN
HAROLD FREEMAN'S

I LOVE THE NAME OF MOTHER

Just a tender, appealing little Ballad with the sentiment that we all love. Ballad singers, to arms!

YOU'LL BE SURPRISED WHEN YOU HEAR THIS—AN ORIGINAL IDEA

I WANT YOU

By ARNOLD and BROWN
This is the song that has the catchy swing you can't forget

A NEW SCHOTTISCHE SONG BY HAROLD FREEMAN

THERE'S A BUNGALOW IN DIXIELAND

Remember Marie Cahill's Bungalow Song. This is better

HERE IS THE SONG THAT YOU HAVE BEEN WAITING FOR

BEVERLY OF GRAUSTARK

You've read the book—you've seen the play—now sing the song. The greatest novelty song published

ANOTHER GREAT DOUBLE NUMBER

I'VE A COZY LITTLE COTTAGE IN THE COUNTRY

By ARNOLD and BROWN

THE COMPANION PIECE TO THE WORLD-FAMOUS "CATHEDRAL CHIMES"

BELLS OF TRINITY

By ARNOLD and BROWN
Another Chime Reverie—so good, others are stealing it

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Attractions and Theatres.

Season 1913-1914

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Managers Exchange Offices, New Amsterdam Theatre, N. Y. City. New Orleans Theatres, the Tulane and the Crescent

Liberty 42d Street, West of Broadway	Gaiety Broadway and 46th Street	Grand Opera House Eighth Ave. and 23d St., Night and Sat Matinee. Prices: 25c to \$1.00. Mat. Wed., 25c to 50c.	"THE HOUSE BEAUTIFUL" New Amsterdam 42d Street, West of Broadway	In Ass'n with CHARLES FROHMAN	Knickerbocker Broadway and 28th Street	Cohan Theatre Broadway and 42d Street
"THE HOUSE BEAUTIFUL" New Amsterdam 42d Street, West of Broadway Evenings 8.15. Mats. Wed & Sat. 2.15				THE MUSICAL COMEDY PAR EXCELLENCE "THE LITTLE CAFE" Book and Lyrics by C. M. S. McLELLAN Music by IVAN CARYLL		Founded on the Farce "Le Petit Cafe" By Tristan Bernard
THE LAST WORD IN MUSICAL COMEDY "OH! OH! DELPHINE!" Founded on Berr & Guillemaud's Farce "Villa Primrose" Book and Lyrics by C. M. S. McLELLAN. Music by IVAN CARYLL		ELSIE FERGUSON in the Comedy by WILLIAM HURLBUT "THE STRANGE WOMAN"		THE NEW MUSICAL COMEDY "THE GOVERNOR'S FOLLY" (Based on Leo Birinski's "Narrentanz") Book by GLEN MACDONOUGH. Music by HUGO RIESENFELD		
ROBERT HILLIARD IN "THE ARGOLE CASE" By HARRIET FORD and HARVEY J. O'HIGGINS Written in co-operation with Detective WILLIAM J. BURNS		HENRY MILLER IN "THE RAINBOW" BY A. E. THOMAS		OTIS SKINNER (By courtesy of Charles Frohman) in an "Arabian Night" "KISMET" By EDWARD KNOBLAUCH. Produced and Managed by HARRISON GREY FISKE		EUGENE WALTER'S Dramatization of the Popular Novel "THE TRAIL of the LONESOME PINE" By JOHN FOX, Jr., with CHARLOTTE WALKER
IN PREPARATION						
A NEW PLAY ENTITLED "MARIE CLAIRE" By A. E. THOMAS. (From Pierre Frondale's "Montmartre.")		A DRAMA IN FOUR ACTS "THE UNSEEN EMPIRE" By ATHERTON BROWNELL		A NEW PLAY ENTITLED "SILK" By FRANK MANDEL and IRMA KRAFT		
IN ASSOCIATION WITH JOSEPH BROOKS-WM. H. CRANE, DOUGLAS FAIRBANKS, AMELIA BINGHAM, PATRICIA COLLINGE in "THE NEW HENRIETTA"						
GEN. LEW WALLACE'S "BEN-HUR" Arranged for the stage by WILLIAM YOUNG. Music by EDGAR STILLMAN KELLEY. Greatest Play of Modern Times.		MABEL & EDITH TALIAFERRO IN THE COMEDY "YOUNG WISDOM" By RACHEL CROTHERS		THE DELIGHTFUL PLAY "The Poor Little Rich Girl" By ELEANOR GATES. Business Direction J. M. CREAMER		The Season's Most Conspicuous Dramatic Success "MILESTONES" By ARNOLD BENNETT and EDWARD KNOBLAUCH
In Association with CHARLES FROHMAN —Blackstone and Studebaker Theatres, Chicago; Olympic and Century Theatres, St. Louis; Metropolitan Theatre, Seattle; Mason Opera House, Los Angeles; Atlanta Theatre, Atlanta; Empire Theatre, Syracuse						

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at the Adolf Philipp Theatre, N. Y.

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"THE MIDNIGHT GIRL" A Musical Farce Comedy in 3 Acts
by PAUL HERVE. Music by JEAN BRIQUET and ADOLF PHILIPP.

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"ADELE" THE FRENCH COMIC OPERETTA by PAUL HERVE.
Music by JEAN BRIQUET and ADOLF PHILIPP.
THE MUSICAL HIT OF THE SEASON.

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LER and Music by ADOLF PHILIPP**AND OTHER PLAYS**For England and Australia Producing Rights Available of **"ALMA, WHERE DO YOU LIVE?"** For Terms Apply to PAUL PHILIPP, care Adolf Philipp Co., New York.

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Now Playing at the HARRIS THEATRE, New York City

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"THE RULE OF THREE"

A New Laugh Play by GUY BOLTON

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Annie Hart recently introduced "us"
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little Snookums, "The Old Ra-
diator." She learned it in her
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